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A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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CARL RETTER.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelli,	Rose Coglian,	Dr. Louis Maas,
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Etelka Gerster,	Maude Granger,	Antoine de Kontaki,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janauscheck,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carrefio,	Ellen Montejo,	Stagno,
Kellogg, Clara L.,—2,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallack,
Annie Louise Cary,	Dr. Damosch,	McKee Rankin,
Emily Winant,	Campanini,	Boucault,
Lena Little,	Constantin Sternberg,	Osmund Tearle,
Mario-Celli,	Dengremont,	Lawrence Barrett,
Chatterton-Bohrer,	Galassi,	Rossi,
Mme. Fernandez,	Hans Balatka,	Stuart Robson,
Lotta,	Arbuckle,	James Lewis,
Minnie Palmer,	Liberati,	Edwin Booth,
Donald,	Ferranti,	Max Treuman,
Marie Louise Dotti,	Anton Rubinstein,	C. A. Cappa,
Geisinger,	Del Puente,	Montegriffo,
Fursch-Madi,—2,	Joseffy,	Mrs. Helen Ames,
Catherine Lewis,	Mme. Julia Rive-King,	Marie Litta,
Zélie de Lussan,	Hope Glenn,	Emil Scaria,
Blanche Roosevelt,	Louis Blumenberg,	Herman Winkelmann,
Sarah Bernhardt,	Frank Vander Stucken,	Donizetti,
Titus d'Ernesti,	Frederic Grant Gleason,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Ferdinand von Hiller,	Ferranti,
Charles M. Schmitz,	Robert Volkmann,	Johannes Brahms,
Friedrich von Flotow,	Julius Rietz,	Seydewitz,
Frantz Lachner,	Max Heinrich,	Moritz Moszkowski,
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Nestore Calvano,	Anton Udvardi,	Wilhelm Junck,
William Courtney,	Alcun Blum,	Fannie Hirsch,
Josef Staudigl,	Joseph Koegel,	Michael Banner,
Lulu Veling,	Dr. José Godoy,	Dr. S. N. Penfield,
Florence Clinton-Sutro,	Carlyle Petersiles,	F. W. Riesberg,
Calixa Lavallee,	Carl Retter,	Emmons Hamlin,
Clarence Eddy,		

NOTICE TO MUSIC TEACHERS.

COPIES of the Eighth Annual Report of the Music Teachers' National Association can be had upon application at the office of THE MUSICAL COURIER. We will mail the report to out-of-town teachers on receipt of three cents postage.

SAYS an exchange: "At M. Lamoureux's last Parisian concert of the season Wagner's music only was performed, and this was received with much favor, so completely have the Paris audiences changed their minds about the composer." The Parisians are far from being fools, and they know a good thing when they hear it. National prejudice might for a time distort their good

sense and understanding, but in the end genius is sure to be acknowledged. It is only blockheads who do not wish to see, and who suffer from lack of brains, who try to stem the tide in favor of Wagner.

WE are reliably informed of the fact, that Mr. Strakosch has declined to take the Teatro Apollo, Rome, for next year. This sets at rest the considerable blowing in which this gentleman indulged on the score of his successes with the same theatre.

A BRASS band, of Greenburg, Ind., has mounted itself on roller skates. The man with the cymbals has been dispensed with. Whenever the cymbal effect is needed, the whole band lets its feet out from under and a brazen detonation is the result. And yet none of the band wears brass knuckles.

THE following, we are told, are the annual salaries of the leading singers at the Paris Grand Opera: Mme. Krauss, 127,500 francs; Mlle. Isaac, 80,000; Mlle. Richard, 65,000; Lassalle, 125,000; Salomon, 70,000; Melchissédéc, 48,000; Dereims, 60,000; Boudouresque, 60,000; Faure, 180,000; Gailhard, 72,000; and Villaret, 72,000.

Can it be a matter of astonishment that with such exorbitant salaries grand opera cannot be a financial success in Paris, even with the subscription paid by the city government?

THE following advertisement is going the round of the transatlantic musical papers for the benefit of ignoramuses:

HANDSOME LION HEAD SOLO VIOLIN, LABELED "Antonius Stradiarius Cremona faciebat, Anno 1650." Marvelous rich tone; fine preservation; suit professional; with Bow, Resin and splendid Brass-mounted Case; sacrifice Lot for 15s; carriage paid; genuine bargain—Inspection invited.

If it be taken into consideration that the celebrated master of the art of violin building was born in the year 1644, the ridiculousness of a violin-label with the date 1650 becomes at once apparent. There are hundreds of cheap copies of Stradivarius violins made, label and all, in France and Germany, in the market in England, and some of them find their way into this country. As the price asked for them here is, however, much higher than fifteen shillings (no American would be fool enough to believe for one moment that a Stradivarius could be bought for that price), unwary buyers are herewith cautioned against labels with the year 1650.

FROM Sir G. A. Macfarren's pen there has appeared at A. & C. Black's, London, a new "Musical History." The little book consists of a somewhat elaborated article written for the current edition of the "Encyclopædia Britannica." Dealing first with the history of the development of musical composition, it passes in review the characteristics of the work of the great masters, and concludes with a list of the writers and performers of music in all ages. It is amusing to note the easy dismissal of the controversy as to the position of Richard Wagner as a musical composer with the remark that differing from other commotions caused in the world of art by the rivalry of one composer with another, in this case "it is the opposition of one writer to all the musicians in the world."

In the estimation, then, of that old fogey, Macfarren, Liszt, Bülow, Tausig, Raff, Franz, Goldmark, Hofmann and others are, of course, mere nobodies! And so are all the fools who are so fond of Wagner's operas that his works have to be given twice as often as those of any other composer in Germany as well as in New York.

PATTI did not get away from this country in peace after all. The gallant Colonel has brought suit against her and Nicolini for \$10,000 as damages, alleging that Nicolini did not sing when he should have sung. Patti puts in a counter claim of \$13,000, \$5,000 on an alleged promissory note of Mapleson's and the rest for singing on two nights without remuneration in order "to help her manager out." The peculiar feature of the proceeding is the inextricable manner in which the litigation seems to hold Patti and Nicolini together. Because he did not sing Patti is joined in the suit as a defendant, and she brings forward her claim against Mapleson as a shield for Nicolini. Mapleson must have felt sure that Patti would see Nicolini "through," and the event proves the supposition. Patti will have more than one reason for remembering "dear America."

And now Mapleson says he has not sued Patti, but only Nicolini, who would persist in playing billiards instead of singing. Worst of all, Mapleson gives away the secret that Patti not only had only \$4,000 a night,

but that Nicolini's share was included in this sum. Evidently Nicolini stood for a cipher; but ciphers properly managed can multiply pretty rapidly.

A CONTRIBUTOR in another column writes pleasantly, giving a recipe for the manufacture of Scotch melodies. The recipe, however, omits one essential ingredient. Scotch songs are characterized not alone by the so-called pentatonic scale (the scale represented by the black keys of the pianoforte), but also by their peculiar rhythm. This rhythm is seldom absent from a real old Scotch ballad, and two hundred years ago it exercised such a fascination over Italian composers that they adopted it freely in their operatic airs. Its characteristic figure is that which is called the "Scotch snap," and it consists in dividing the first beat of a measure between a short and long note; for instance, a sixteenth and a dotted eighth. The melody of "Roy's Wife of Aldivalloch," to which Mr. Fox refers, is a striking example of the use of this rhythmical figure. The same peculiarity exists in the music of some of the African tribes, and has been transplanted to the slave songs of our own Southern States. The Hungarians have it also, but in a different part of the measure.

The pentatonic scale is not confined to Scotch music. Old Irish and Welsh music is also written in it, and many of the melodies of China and Japan. It is our diatonic major scale, with the fourth and seventh omitted, and is unquestionably the most melodious scale of the many in use by different peoples.

THE ACADEMY OF MUSIC.

THE directors of the Academy, at a meeting on Saturday, elected Herman B. Le Roy permanent president and also treasurer, and Andrew J. Murphy secretary. Herr Anton Schott once more loomed up with an offer to give opera in German at the Academy next season with Kraus, Seidl, Hill, Schott and others. "Rienzi," "Tannhäuser," "Lohengrin," "Die Walküre" and other operas were on the proposed bill-of-fare. Herr Schott asked a nightly guarantee and a hand in the box-office receipts. The directors, for some unaccountable reason, smiled considerably and called this a very modest request. In irony they then refused the application.

This was all wrong. Herr Schott has shown himself excessively modest ever since Dr. Damosch's death. To be sure, he has given the impression that he might do wonders if he only had a fair chance, anywhere from Boston to San Francisco. Yet no one seems to take any stock in him—except himself!

Mr. Mapleson again came modestly to the fore. He has been losing so much money that he again asked for assistance for another season, in the same bland, plausible old way. We admire Mapleson for the persuasive size of his side-face development. On this score Schott will always have to take a back seat whenever Mapleson rises. Schott must remember that no new man with Maplesonian traits can rise to take the place held in our hearts by the gallant Colonel. Without the Colonel the Academy never could be the Academy more.

By all means let us have the Colonel again, or send him over to Hengland.

The most opposite characters in history worshipped music. If the great Augustus was made better by it, so was Nero made less vile. The good Alfred loved music; so did Henry VIII. The same of Elizabeth of England and Catherine of Russia; indeed, there is no end to such notable contrasts. Luther declared music to be "the most magnificent present God has given to mankind;" while Mirabeau said: "Let me die amid sounds of sweet music." I must offer two more contrasts—first of Richter, the humane, and Bonaparte, the despot; the former said: "Childhood comes back when we hear fine music, and speaks to us of things which we can never find in this world." The latter said: "Of all the liberal arts, music has the greatest influence over the emotions, and is that art to which the law-maker should give great attention." The second is between Dr. Johnson, the cynic, and Addison, the amiable. The former affected contempt for music through the most of his life, but took lessons in it toward the close. Addison said: "Music is almost all we have of heaven on earth."

The new quartet choir in Plymouth Church, which was listened to by a large congregation on Sunday, consists of Miss Hattie C. Colton, soprano; Miss Kathreen Cavannah, contralto; James L. Dickerson, tenor and Ivan Morawski, bass. The new organist is Harry Rowe Shelley, recently of the Church of the Pilgrims. The quartet succeeds a chorus of sixty voices, which Walter Damosch conducted last year. Plymouth Church has not been without a chorus for many years. When a quartet was formerly hired it was supplemented by the volunteer chorus, a quartet alone is regarded as an experiment.

Scotch Songs.

BY WILLIAM F. FOX.

At a dinner party not long since the conversation turned upon the subject of Scotch songs. A guest quietly remarked that anyone could compose the music of a Scotch ballad by sitting down at a piano and merely striking the black keys at random. The result would be a good type of the music under discussion.

The assertion was made in good faith and so the company gathered around the piano, where, one after another, they tested this novel theory of composition. With smiles and puzzled expressions of countenance, with laughing and exclamations of surprise the circle voted the theory a correct one.

The suggestion, however, was not original, neither did it necessarily imply a malicious criticism of that peculiar music which is so dear to the Caledonian heart. Years ago Scotland's idol, Robert Burns, made the same joke. We find that in November, 1794, the great poet in one of his letters wrote as follows:

"There is an air, 'The Caledonian Hunt's Delight,' to which I wrote a song, 'Ye banks and braes o' bonnie Doon.' This air, I think, might find a place among your hundred, as Lear says of his knights. Do you know the history of the air? It is curious enough. A good many years ago Mr. James Miller, writer in your good town, was in company with our friend Clarke; and, talking of Scottish music, Miller expressed an ardent ambition to be able to compose a Scots air. Mr. Clarke, partly by way of joke, told him to keep to the black keys of the harpsichord and preserve some kind of rhythm, and he would infallibly compose a Scots air. Certain it is that, in a few days, Mr. Miller produced the rudiments of an air which Mr. Clarke, with some touches and corrections, fashioned into the tune in question."

With this incident as a precedent and an incentive, our musical reader will please sit down on the piano-stool and take the first lesson in this new, yet old theory of music. It will have the merit, at least, of a pleasant diversion from tiresome discussions of the Tonic Sol-fa and Italian methods.

First, as Robbie says in his recipe keep to the black keys; further, try to "preserve some kind of rhythm." This latter is easily done by conning over in the mind any metrical verse. You are not supposed to know any Scotch poetry; nobody does. The "Cotter's Saturday Night" is a grand poem, but ten to one you don't know a line of it. So take something you do know—"Mary had a Little Lamb," for instance. Don't tell your audience you are using those lines, as it might dispel the illusion—force of association, you know—especially if your hearers are college fellows or Vassar girls. So remember—first, black keys; second, rhythm—oh, one minute please; you must use a certain movement. In composition movement is everything. In this case you will merely confine yourself to a sort of St. Vitus's dance movement, a fair illustration of which is found in "Comin' thro' the Rye." In fact, before commencing the exercise you will please hum "Comin' thro' the Rye," not in the drawing, simpering style of a prima donna in an encore, but as Effie Deans might have sung it, gay and lively.

Now, we are all ready again. First, the black keys at random; second, "Mary had," &c.; third, *hop-py, hop-py, hoppity-hop*. There you have it; it is a success.

You will now need some words for your music; of course they must be Scotch, and very broad at that. It will make them all the more effective, and perhaps affecting.

It is not necessary that you or anyone else should know what the words mean. When Micawber and Copperfield joined hands in "Auld Lang Syne," they were deeply moved as they sang of the "willie-waught," although, as David admits, neither of them had the slightest idea of what it meant.

They also sang

"We twa hae run about the braes
And pu'd the gowans fine."

Whereupon Mr. Micawber remarked that he was not aware of what a gowan might be, but if they ever should see any gowans they would no doubt find that pu'ing them was perfectly "feasible."

But your barbaric runs must have some appropriate words, and, if you can find no other, you are at liberty to use the following touching lines:

"There's cauld kail in Aberdeen
And bannocks in Strathbogie;
And morn and e'en they're blithe and bein,
That haud them frae the cogie,
Now haud ye frae the cogie, lads,
And bide ye frae the cogie;
I'll tell ye true, ye'll never rue
O' passin' by the cogie."

You can use these words with perfect propriety, a Scotch friend having assured us that it is a temperance song. But do not confine your attempts to imitations of "Comin' thro' the Rye."

You should have a variety in your repertoire. Study patiently the works of the old Scotch masters. Of course, you must not expect to find them marked as "Opus No." this or that; nor expect to find any fugue in F minor written for the pibroch, although there may be something of the kind among the unpublished manuscripts of Donuil Dhu.

The student must become familiar with the folk songs of Scotland, and build his black-keyed randomness after their various patterns.

The recital can be pleasantly varied by introducing a ballad with a movement in dotted notes, like "Scots wha hae" or the

"Lass o' Gowrie." A further pleasing variety is obtained by a liberal use of syncopated notes, as in the well-known ballad "Within a mile of Edinboro town."

Another thing: In tapping the black keys do not be afraid of abrupt skips or intervals; they are highly characteristic of the music you wish to render. Be liberal also in your compass of notes. That sweet ballad, "Of a' the airts," has a pleasing range from G above the clef to the second ledger line below. There is something inspiring in the dauntless courage with which a Scotch tenor, with only five tones in his voice, will attack this ballad and its extraordinary register. One understands better how William Wallace and his kilted clan were able to scale Dumbarton Rock.

The numbers of your program will also need something pathetic. In this case touch the black keys slowly, taking care to end with a minor tone, some lugubrious *wey-ah*. It will, no doubt, equal "Wae's me Prince Charlie."

You will also want to introduce some purely instrumental numbers, something suggestive of the festive piper, with his good old reels and strathspeys. Do so, by all means. You will first hum gently "Roy's Wife of Aldivalloch;" then, invoking the aid of St. Vitus, attack the black keys with the right hand, while the left confines itself to some one key in the bass, like the monotonous drone of a bagpipe.

Who does not recognize the characteristic music? One hears again the piper's reel and sees the Caledonian games; and before all, the brawny, bare-legged Scot, one hand on hip and one above the bonnet, dancing his broadsword dance or Highland fling, lifting his legs with a rhythmic spring-halt to the tune of "The Birks of Aberfeldy."

The Scotch are a great people, a grand race, but not on account of their music. Macaulay was not a musician or he never would have penned that noble tribute to them. One strain of "Roy's Wife" would have made him drop his pen.

It always seems fitting that the Laird of Dumbiedykes should die to the music of a Scotch song; he "soughed awa" in an attempt to sing "Deil stick the minister."

But, after all, there are some Scotch songs which possess rare merit, and are favorites in every land.

The "Ingle Side" and "The Rowan Tree" are delightful ballads, while the "Blue Bells of Scotland" has one of the sweetest melodies the world has ever heard.

Then, again, if there is anything in Scotland's music which is lacking we forget it all in Scotland's history. We forgive the screeching of the national pipes, for they remind us of Lucknow, and accept the psalmody, for with it goes the story of the Covenanters.

ELMIRA, N. Y., May 1, 1885.

Carl Retter.

MR. CARL RETTER, whose portrait we present this week, occupies an enviable position among the musicians of this country. From the *May Musical Festival Chronicle*, a paper devoted to the interests of this year's May festival at Pittsburg, Pa., we take the following sketch of the gentleman's career:

"Carl Retter, a native of the city of Munich, was born in 1850, and passed his early life in his native city. He began the study of music under Kiesewetter, at Bayreuth, when six years of age. His musical studies were interrupted by business pursuits, but were resumed on the opening of the New Royal Music School, at Munich, in 1867. He came to the United States in 1871 and settled in Pittsburg, where he has resided ever since, and has been identified with all musical progress until his name has become a household word. He first became prominent through two series of pianoforte recitals during the seasons of 1875 to 1877, which were followed by a series of chamber music concerts. In May, 1877, he organized the Symphonic Society, an organization that attained a high degree of excellence and the value of which received general recognition by its participation in the Messiah Festival of 1878, and the first May Festival, in Pittsburg, in 1879. Mr. Retter's high musical aims, earnestness and zeal, and his eminent ability as a chorus master, were exemplified by his achievements with the chorus of the 1883 festival, when in an almost incredibly short space of time—two months—such works as Gounod's 'Redemption,' Wagner's 'Lohengrin' and Mendelssohn's 'Elijah,' were studied and brought to excellent rendition. The May Festival chorus of 1884, was also under his direction, and, as well as the previous year's chorus, was so efficient as to earn him the rare compliment and honor of an invitation from Mr. Thomas to conduct the 'Elijah' at the festival of 1883, Dvorak's 'Stabat Mater' in 1884 and Mozart's 'Requiem' at this year's festival. To his indomitable energy and courage, we owe the event of a festival in 1885. He alone and unaided, has taken upon himself the responsibility connected with an enterprise of such magnitude and by which our city will retain the position it has of late years acquired among the musical centres of America."

Though constantly busily engaged in teaching, giving concerts and in chorus-drilling, Mr. Retter has yet found time to compose a number of songs, &c., all of which give evidence of a remarkable fund of poetical feeling and conception.

Mr. I. V. Flagler's ninth organ recital at Sage Chapel, Cornell University, Ithaca, took place April 27. The program consisted of the Grand Prelude and Fugue in C minor, by Johann Sebastian Bach; the concerto in F, No. 3, by Händel; variations on a Scotch air, by Dudley Buck; Mr. Flagler's transcription from Anton Rubinstein's "Feramors;" "La Choeur Celeste," by Jules Grison, and a new organ sonata by Alexander Guilmant.

Pittsburg May Festival.

FROM the *Pittsburg May Festival Chronicle* we take the following detailed program of the May Musical Festival projected by Mr. Carl Retter, to be given with the aid of Thomas's orchestra and the following artists: M^{me}. Fursch-Madi, Miss Juch, Miss Clapper, Messrs Winch and Heinrich. Mr. Theo. Thomas and Mr. Carl Retter, conductors:

THURSDAY EVENING, MAY 7, 1885.

Requiem.....Mozart
Miss Emma Juch, Miss Hattie J. Clapper, Mr. William J. Winch, Mr. Max Heinrich, Chorus and Orchestra.
INTERMISSION.
Symphonic Variations.....Jean Louis Nicode
Scena and Aria. "Freischütz".....Weber
M^{me}. Fursch-Madi.
Le Bal. Symphony Fantastique.....Berlioz
Romance. "Herodiane".....Massenet
M^{me}. Fursch-Madi.
The Nations.....Moszkowski
I. Russia. II. Italy. III. Germany. IV. Spain. V. Poland.
VI. Hungary.

FRIDAY EVENING, MAY 8, 1885.

Symphony No. 2, C major, op. 61.....Schumann
Sostnuto assai—Allegro ma non troppo. Scherzo Allegro Vivace.
Adagio espressivo. Allegro molto vivace.
Scena and Aria—"E. Dunque ver?".....Rubinstein
M^{me}. Fursch-Madi.
Hungarian Rhapsody No. 12.....Liszt
INTERMISSION.
"The Rose of Sharon"—a dramatic oratorio.....Mackenzie
Miss Emma Juch, Miss Hattie J. Clapper, Mr. William J. Winch, Mr. Max Heinrich, Chorus and Orchestra.

SATURDAY (MATINEE), MAY 9, 1885.

Overture—"Preciosa".....Weber
Twenty-third Psalm.....Schubert
The Ladies of the Festival Chorus.
a. "Dance of the Furies".....Gluck
b. "I have lost my Eurydice".....Gluck
Miss Hattie J. Clapper.
Andante cantabile con moto.....Symphony No. 1.....Beethoven
Finale Adagio—Allegro molto e vivace.....1, op. 21.....
Recit. and Aria—"E Susanna non vein!" "Nozze di Figaro".....Mozart
M^{me}. Fursch-Madi.
Scherzo—"Midsummer Night's Dream".....Mendelssohn
Barcarolle—"Polyeucte".....Gounod
Mr. William J. Winch.
Flying Dutchman.....Wagner
a. Introduction, Spinning Chorus; b. Ballade.
Miss Juch, Miss Clapper and the Ladies of the Festival Chorus.
Bal Costume, op. 103.....Rubinstein
Introduction. Berger et Bergere. Pecheur Napolitain et Napolitaine. Toreadore et Andalouse.

FOREIGN NOTES.

...Many concerts have been given in Paris for the benefit of the French soldiers wounded in Tonquin.

...The Milan Orchestra, under Signor Faccio, will play on May 2 at the opening of the International Exhibition at Antwerp.

...The young American violinist, Miss Madge Wickham, has returned to Berlin from a concert tour in the Prussian provinces.

...*Le Guide Musicale* announces that Gounod's "Tribut de Zamora," with Pauline Lucca as the heroine, is likely to be produced in Berlin at an early date.

...The opera "Noé," just produced at Carlsruhe, was a posthumous work of Halévy, finished by his pupil, Bizet. Both died before the opera was produced on the stage.

...Eugene d'Albert has written a new overture to Hölderlin's "Hyperion." It was produced by Herr Carl Klindworth at the last of the Berlin Philharmonic Concerts.

...*Le Ménestrel*, one of our esteemed French contemporaries, has words of praise for a new comic opera by Larome, entitled "Myrtille," the words being by Erckmann-Chatrian and Maurice Drack.

...The quill with which Meyerbeer wrote the score of "The Huguenots" has been presented to the Naples Conservatory, which also has among its relics a quill of Scarlatti's and one of Cimarosa's.

...The Wagnerites of Paris are rejoicing over the fact that the success of the concert performances of the first act of "Tristan und Isolde," under Lamoureux, has induced that conductor to announce the production of the second act. The anti-Wagnerites, on the other hand, are dismayed.

...An article in the *Academical Gazette*, by Mr. E. H. Turpin, concludes with the following sensible suggestion: "If the authorities at the International Exhibition could present the effect of certain instrumental groupings, the collections they are making of old instruments would have a special bearing upon the historical aspects of the art. Such groups as the old cornets, used in England up to the end of the seventeenth century, and the trombones, as used in accompanying church music; the band of ancient double-reed instruments, from the doucaine and musette to the bombarde, as specially favored in Flanders during the latter part of the fifteenth and the earlier portion of the sixteenth century; part music by the variously-pitched members of the flute family, now only represented by the higher pitched and more effective survivors, and some ancient music for a 'chest of viols,' would indeed greatly enlighten us as to the progress and changes of what has been called the most modern art, which in its more natural utterances is nevertheless one of the most ancient of all the artistic mediums created for the expression of human thought."

PERSONALS.

PRÜCKNER'S CROSS.—The King of Württemberg has bestowed the Cross of the Frederick Order (first-class) on Professor Dionys Prückner, court pianist, Stuttgart.

WILHELMJ AND GEMÜNDER.—Wilhelmj, the violinist, plays upon a Gemünder fiddle, and writes to the New York Musical Courier to assure the editors that he considers "George Gemünder the greatest artist in his field in the world, being of opinion that his productions even surpass those of the most celebrated old Italian violin makers," and requesting them "the favor that you publish this testimonial to a most deserving artist, written under the impulse of my innermost conviction."

WILHELMJ says nothing of the relative cost of the Gemünder and Cremona violins, but, of course, economy lies in the direction of the modern instruments. If the old fiddles really are beaten in quality, we shall hear of Joachim and Carrodus tearing every hair from their scalps, and Strauss—who, from obvious reasons, cannot follow suit—pulling out his beard by handfuls. And what will Zazec do by way of mourning his 16,200 marks?—*The Gem.*

"CHERUBINO'S" USE OF STIMULANTS.—Our witty friend, "Cherubino," of the London *Figaro*, in writes as follows connection with Dr. Lennox Browne's interesting pamphlet, "Voice Use and Stimulants": "The chief feature of the book is the ingenious manner in which Mr. Browne upsets the calculations of the teetotallers. Out of no less than three hundred and seventy male musicians, whose names and addresses are given, Mr. Cummings is the only vocalist of eminence who claims to be a total abstainer. The rest are in the awful condition of preferring a glass of claret at dinner. Another doctor (not Mr. Browne) foretold the fate of such as these. The patient declared, 'But my grand father is now sixty-nine; he always drinks his grog regularly at night, and yet he can sing 'The Good Old English Gentleman' with a voice as clear as a bell.' 'Sixty-nine!' replied the man of science contemptuously, 'why if he had abstained from stimulants he might by this time have been a hundred!'"

HUMMEL'S FUND.—On the 13th ult., at Presburg, the birthplace of Hummel, a concert was given in aid of the fund which is being raised to erect a monument to the distinguished composer. At this, Rubinstein played the pianoforte part in Hummel's splendid Septet, and subsequently joined Leskitzky in playing his fine four-handed sonata; a work, by the way, which might have been signed by Beethoven himself.

A TRIBUTE TO THE LATE F. C. BOWMAN.—The Mendelssohn Glee Club announces that it will give a concert at Chickering Hall on May 6, at eight p. m., as a tribute to the memory of its founder and first president, the late Francis C. Bowman. Mme. Fursch-Madi, Richard Hoffman and Frederick Bergner have volunteered. The New York public and the artists who were heard here during the many years of Mr. Bowman's labors as a critic are as much indebted to him as the Mendelssohn Glee Club—the public, because by his fearless criticisms he did much to advance the cause of music; the artists, because he was as honest as he was able, and hence a critic upon whose sense of justice they could place a firm reliance. His death was a loss to music and journalism, as well as to his family and friends, and the public should be glad of the opportunity offered by the Mendelssohn Glee Club to pay a tribute to his memory. Tickets for the concert may be obtained from Mrs. W. H. Draper, 19 East Forty-seventh street; Mrs. F. B. Thurber, 49 West Twenty-fifth street; Mrs. C. B. Foote, 119 West Forty-third street; Miss Mary R. Callender, 21 West Forty-seventh street; Messrs. Guy Phillips, 195 Broadway; J. H. Fay, 11 Pine street, and H. E. Howland 35 Wall street, and at Schirmer's, 35 Union square.—*Mail and Express.*

CLARA LOUISE KELLOGG'S MUSIC TEACHER.—Signor Luciano Albites, the well-known music teacher, died last week of heart disease, at Felici Fabrici's residence, 37 East Twenty-ninth street. Signor Albites was born in Naples in 1824, and graduated at the Conservatory of Music. He married Mme. Gazzaniga, and accompanied her in her several concert tours throughout the United States. He established, in 1868, a college of music at 28 East Fourteenth street. Some six years ago he broke up his school and went back to Naples, where he remained for four years. He returned two years ago and gave private instruction. His wife died on January 1, 1884. Signor Albites was the instructor of Clara Louise Kellogg.

MME. RIVE-KING.—Mme. Rive-King, who has been ill for some time past, has now fully regained her health and entered on an extended tour South and West. She is meeting with brilliant success. Her route embraces Philadelphia, Baltimore, Washington, Richmond, Norfolk, Pittsburgh, Buffalo, Rochester, Cleveland, Toledo, Detroit, Grand Rapids, Louisville, Evansville, St. Louis, Chicago, Milwaukee and St. Paul. She plays in Chicago with grand orchestra May 18, 19 and 20.

COL. HENRY MAPLESON.—In view of possible complications with Russia, Col. Henry Mapleson, eldest son of another and doughtier warrior, forwent the pleasure of an Easter Monday at Drury Lane, and resumed his military duties. He was appointed on the staff of General Sir George Willis at the Brighton review. I am told he looked beautiful on horseback. His charger was the best obtainable, and his riding met with the approval of the rough rider of the Royal Horse Artillery. But as accidents might happen, he carried a revolver in his holster, de-

termined if his charger bolted he would have at hand at least one powerful argument to bring it to a halt. I hear that he has bought all the military red books, has passed all the examinations, and in his more thoughtful moods he severely criticises the tactics of General Graham. Col. Henry Mapleson has scored one great success at any rate, with the new Musical Exchange in Bond street. The house is now open, and for a guinea a year professional people have many of the advantages of a club combined with a central exchange for the transaction of business.—*London Figaro.*

HECTOR BERLIOZ AND HANS VON BÜLOW.—As we have already announced, it is on the 12th and 19th inst. that we shall hear the pianist Hans von Bülow at the concerts of the Association Artistique. The celebrated virtuoso was one of the earliest admirers of our great master, Hector Berlioz, for whom he entertains such fanatic reverence that his letter paper is headed with the composer's portrait. He is, also, one of the largest subscribers to the monument now being raised to the author of the "Damnation of Faust." Here is the letter he addressed on the subject, with a check for 500 francs, to M. Edouard Colonne:

MEININGEN (DUCHY OF SAXE), March 30, 1882.

SIR—Do not, I beg of you, refuse the enclosed humble offering from a Teuton musician for the monument which is to be raised to your great fellow-countryman, Hector Berlioz, and the notion of which nobly emanated from you. I may claim the honor of being counted among the enthusiasts "de la veille" for the Michael Angelo of French music, having been initiated in his principal works by my illustrious master, Franz Liszt, as far back as 1859, at Weimar. Since then, I have not ceased, as far as my humble powers permitted, to be the propagandist of my admiration both by articles in the papers and by directing the performance of Berlioz's works at concerts given *ad hoc*, and I believe I have contributed to enlarge the circle of his adherents in my native land. I have the honor to be, sir, &c.,

HANS VON BÜLOW, Intendant of the Ducal Music.

M. Hans von Bülow certainly could not present himself under better auspices to the Parisian public. May the shade of Berlioz protect and inspire him!—*Le Ménestrel.*

DVORAK'S CANTATA.—Herr Anton Dvorak has completed his new cantata for the forthcoming Birmingham Festival. The composer states that he has lavished exceptional pains on the work, and its production will be awaited with interest.

SOME RECENT DEATHS.—The death is announced from Milan of Mlle. Margherita Schira, aged eighty-two. She was sister of the late Signor Schira, and was a vocalist of renown for whom both Mercadante and Morlacchi wrote.

Friedrich Wilhelm Kufferath, pianist, composer and brother of Ferdinand Kufferath, professor of the Royal Conservatory of Music, Brussels, has died at Cologne, aged sixty-nine.

Aloys Tausig, professor of the piano, and father of the more celebrated Carl Tausig, died in Dresden on the 24th March, aged sixty-seven.

The Swedish composer, Ludwig Norman, died on the 28th March, in Stockholm. He was the husband of Mme. Neruda, the celebrated violinist.

MEMORIAL TO PROFESSOR STARK.—A memorial stone, with a raised medallion on it of the deceased, has been placed over the grave of the late Prof. Ludwig Stark, in the Pragg Cemetery, Stuttgart.

MME. ALBANI IN BRUSSELS.—Mme. Albani will sing twice before the end of the month at the Théâtre de la Monnaie, Brussels, the operas being "La Traviata" and "Rigoletto."

MASSINI IN BARCELONA.—Massini has, it is said, been asked to sing, if only for a few nights, at the Teatro del Liceo, Barcelona. He is also stated to have received the offer of a most lucrative four-months' engagement in Buenos Ayres.

FISCHER, THE 'CELLIST.—Adolphe Fischer, the popular Belgian violoncellist, during his recent tour in the Iberian Peninsula, played, on the 29th of March, before the Portuguese Court in Lisbon, and on the 5th of the present month, before the Court of Spain in Madrid. Mr. Fischer is now in England.

RICHTER'S HONORS.—After a concert recently given by the Philharmonic Society of Vienna, the Emperor of Austria sent Herr Richter a gold medal, "for merit." Richter is meeting with the greatest success on his concert tour now in progress in England. Will he come to this country to conduct German opera next fall? We hope so, but we doubt it.

BECK, THE BARITONE, TO RETIRE.—At the close of the present season, Joseph Beck, the Nestor of baritones, will retire from the Imperial Opera House, Vienna, after having been a member of the company uninterruptedly for thirty-two years.

MINISTER KEILEY AS A MUSICIAN.—Mr. Keiley, the new Minister to Vienna, it seems, plays on several instruments, including the violin, flute and piano. He is also extravagantly fond of the diplomatic game of chess. What could be plainer than his duty to his country under the circumstances? In Vienna chess congresses are held, and the American Minister will have a fine opportunity for watching the games and improving his practice. Moreover, he will be certain to find more "to satisfy his cravings for musical society in the Austrian capital than in Spain." Mr. Keiley, being an accomplished fiddler, flute-player and pianist, could not consent to serve his country at Madrid. He must move with serene and constant poise in a musical atmosphere. The Italian school of music might have satisfied a less exacting critic, but Mr. Keiley as a Wagnerian fiddler would not have felt at home there. The light, ephemeral music at the opera and the sentimental racket of the street organs would have driven him wild in Rome. In Vienna he would find congenial musical people, with whom he could converse as unaffectedly as with the first families of Richmond. The cravings of his sensi-

tive nature would be satisfied. In the intervals of official business he could turn to his flute with Dick Swiveller's industry and ardor, and have no fears of calling in the Vienna police to suppress what in Rome might have been considered an incitement to riot. And then, the chess congresses! How much the Richmond statesman would find in these to stimulate his diplomatic energies and to minister to intellectual relaxation! Even if Mr. Keiley had been able to endure the Italian school of music, he could have had at Rome no chess worthy of the name.—*The Tribune.*

HOME NEWS.

—"Der Feldprediger" will be sung until further notice at the Thalia Theatre.

—Miss Ella Wesner, Sunday evening, entered upon an engagement at Koster & Bial's.

—Mr. H. R. Humphries gave his annual concert at Steinway Hall last evening.

—The Princeton College Glee Club will give a concert at Chickering Hall on Tuesday evening next.

—Mr. Dixey will continue his performances in "Adonis" at the Bijou Opera House forever and forever.

—Chevalier Antoine de Kontski will play at Miss Emma Thursby's testimonial concert, Washington, D. C., to-morrow night.

—"Polly" is announced for nightly repetition at the Casino. Soon the roof-garden will be opened in order to give plenty of air to Mortimer's rival and Solomon's raffia.

—Wm. H. Sherwood's popular twenty-five cent piano recital at Horticultural Hall, Boston, last Thursday, was an artistic and financial success, and the scheme will be continued.

—Mlle. Anne de Brémont gave a concert in the concert hall of the Metropolitan Opera House last evening, with the cooperation of Mlle. de Lussan, Master Banner and Herr Junck.

—Gilmore's Band will play a new march by Operti, entitled "God Save Our President," at the benefit of Leon Vincent, in Niblo's Garden, May 18. Mr. Dixey will also take part in this entertainment.

—The last eight performances of "Cordelia's Aspirations" will be given at the Fourteenth street Theatre this week, after which Messrs. Harrigan & Hart will not act in that house. Mr. Harrigan's latest farce, "Are You Insured?" will be produced there next Monday.

—At a concert which is to take place to-night at Delmonico's the following artists will appear: Miss Josephine Le Clair, Mlle. Zélie du Lussan, Master Leopold Godowski, Mr. Emile Coletti, Señor Arcencibia and Mr. John J. D. Trenor. Señor Agramonte will be musical director.

—Miss Minnie Palmer's singing and dancing have afforded much pleasure to large audiences at the Union Square Theatre. The new version of "My Sweetheart" is better than the old, and although the piece is mere extravaganza, it serves its purpose well. Efficient performers give assistance to Miss Palmer.

—Miss Bessie Byrne will be assisted in her entertainment at the Madison Square Theatre to-morrow afternoon by Miss Zélie de Lussan, Mme. Chatterton-Bohrer, Mr. C. H. Rice, Mr. G. R. Vantom and Mr. Arthur Forrest. Miss Byrne will appear, in costume, in scenes from "Romeo and Juliet" and "The Hunchback."

—Mr. Jerome Hopkins will give a Springtide Festival Concert at Steinway Hall on Friday night. There will be two antiphonal children's choruses; Miss Pauline Adele, soprano, will sing, and Mr. W. A. Brice will play the piano. Mr. Hopkins will be the solo pianist and director of the concert. This is the nineteenth year of these festival concerts under his direction.

—The Musical Protective Union on Sunday presented to the Central Labor Union a notice that they had informed Paul Bauer, at Brighton Beach, that they would boycott him if he insisted on employing the German band now in his employ. Mr. Bauer says that he sees no reason why he should be controlled in his choice of musicians.

—The fourth concert given by the Oratorio Society of New York this season takes place at the Academy of Music this evening. It was preceded by the usual public rehearsal yesterday afternoon. Händel's "Judas Maccabæus" was sung, with Mme. Christine Dossert, Miss Agnes Huntington and Messrs. C. A. Knorr and D. M. Babcock as the soloists. A further notice will be given next week.

—The McCaull Opera Comique Company presented "Der Feldprediger" in an English garb, under the title of "The Black Hussar," at Wallack's Theatre on Monday evening. The performance of the operetta enlists the services of Mme. Cottrelly, Misses Lily Post and Maria Jansen, and those of Messrs. Mark Smith, Digby Bell and De Wolf Hopper, and scenic attire of unusual magnificence is made one of the inducements.

—"May Blossom, a Romance of West Washington Market," in two acts and an epilogue, was produced by amateur singers and actors at the Academy of Music on Monday night for the benefit of the Montefiore Home for Chronic Invalids. Miss Martha Morton is the author of this travesty. Original music by Mr. Frank Howson and Mr. Julius J. Lyons was a feature of its performance, as well as many selections from the popular melodies of the day.

Symphony Society Concert.

THE Symphony Society finished their seventh and, presumably, last season, with the sixth public rehearsal and concert, given at the Academy of Music on last Friday afternoon and Saturday evening. The audience on both occasions was a good-sized and appreciative one. The program, however, contained nothing of particular musical interest. The symphony by Felix Draeseke, of Dresden, his second one in F, which was heard on this occasion for the first time in New York, is not an entirely new work. We saw the score of it long ago, and made up our mind that it was an inferior work. Theodore Thomas and Frank Van der Stucken must have been of the same opinion, for both possessed the score, but refrained from performing the symphony. Lastly, the critics of the daily press in their notices of Saturday's concert, are more unanimous in their condemnation of the novelty than they usually are on many other musical subjects. The invention throughout the four movements is of the most meagre and unsatisfactory kind, and descends in the first theme of the finale to the plane of opera-bouffe.

The orchestration is heavy and doughy, not effective and of a sameness which causes monotony. Here and there the polyphonic writing is interesting, and musicianly workmanship is also noticeable in the constantly changing harmonizations and in an attempt at fugue writing in the last movement. But, as a whole, the work, as we indicated before, is hardly worth a hearing. It was not particularly well performed under Mr. Walter Damrosch's conductorship last Friday and Saturday. There was no refinement or working out of detail noticeable, no shading and rather doubtful precision.

The further selections for orchestra were the "Scene of the Furies" and the "Dance of the Blessed Spirits," from Gluck's "Orpheus;" the latter was taken at a ridiculously slow tempo, but it pleased the public and was redemanded. Beethoven's third "Leonore" overture closed the program, and was fairly well executed.

The soloist of this concert was the promising young violinist, Master Michael Banner, who was heard in Vieuxtemps' "Adagio and Rondo" and in Wieniawski's "Legende." This rising artist, for whom we predict a great future, showed remarkably broad conception for one so young, good tone and bowing, purity of intonation and fine technique. He was enthusiastically received and recalled, responding after the Rondo with a difficult arrangement for violin alone of Schubert's "Erl King."

Oratorio Society Concert.

THE Oratorio Society produced at their third public rehearsal and concert, on last Wednesday afternoon and Thursday evening, Verdi's "Manzoni Requiem." The Academy of Music on both occasions was well filled with the subscribers of the society and a general musical public. The performance of Verdi's only non-secular work was preceded probably as a tribute to the late Dr. Damrosch's memory by a rendering of his "Sulamith" Vorspiel, heard also at last week's Symphony Society concert. The reading which Mr. Walter Damrosch gave it last Thursday night was far superior to the previous one and the work on repeated hearing, as far as some Liszt-like episodes in it are concerned, at least, gains notably.

About Verdi's "Manzoni Requiem" much has been written by critics of all nationalities of the present generation. The best essay on it is probably the one by Hanslick, which Mr. Henry T. Finck quotes, extensively in his lucid, condensed and interesting preface to the text of that work in No. 16 of the "Standard Text Series," of which he is the editor. As everybody knows, the work was written when Verdi was sixty years old. It was first produced in Milan, in 1874, and it is dedicated to the memory of Alessandro Manzoni, the author of "I promessi Sposi," who died in 1873.

The chief characteristics of the work, which have often been alluded to as also its chief faults, are the theatrical dramatic effects which the composer aims at and produces, and which are held as inconsistent in music of a sacred nature. They are, however, but the natural outcome of an emotional composer who has never written for anything but the stage, just as natural as the absence of them is noticeable in the "German Requiem" by Brahms, who has never written anything for the stage. If we would proceed to define by contrast we might also mention that the melodic element is preponderant over the scholarly treatment, because, as everybody knows, Verdi is a natural born melodist and not a harmonist, while Brahms, whose capacities are just the reverse, shows considerable learning and but a moderate amount of melodic invention in his "German Requiem." Verdi, however, borrows in this requiem much of his own earlier works, and we can not possibly listen to the theatrical "Dies Irae" in G minor without being strongly reminded of the tragic climax in "Rigoletto," while other places suggest "Aida," more especially in harmonic treatment. On the whole, the work is highly interesting, and does credit to the composer's lofty and noble intentions, even if they are not fully realized.

The performance of the work last week showed a marked difference on Wednesday afternoon and Thursday evening. On the former occasion the chorus work was rather poor and the soloists good, while, at the concert proper, the chorus shone to better advantage than the two more renowned of the four soloists. On both occasions, however, the orchestra was really bad, notably the oboes, which were constantly blundering. The work is not difficult to conduct, and Mr. Walter Damrosch would have attained the same, if not better results, if he had swung the baton in a somewhat less ostentatious and wide-spread manner. Of the four

soloists, only Miss Medora Henson, our home soprano, pleased us thoroughly. She sang with pure voice, of good carrying capacity, and phrased nicely. Frl. Brandt, on Thursday night, was continually and most awfully out of tune, and her drawing from one note to the other was highly disagreeable. Mr. C. A. Knorr, the tenor, has a sweet and quite pleasant voice, but it was hardly sufficient in power for the part or for the dimensions of the Academy. Herr Josef Staudigl sang the baritone part with artistic phrasing. His organ, however, seems to have suffered considerably during the recent operatic tournée, and has partly lost its former charm.

Musin's Farewell Concert.

AN audience of over two thousand people gathered at Steinway Hall last Wednesday night to assist at the farewell concert of the popular and excellent Belgian violin virtuoso, Mr. Ovide Musin, who during the last two seasons has gained for himself more friends and admirers in this city than any other violin player ever did before him, with the exception perhaps of Ole Bull. The large and fashionable audience was highly pleased with the concert-giver's brilliant performances and an otherwise fine and interesting program, generally well rendered, and if there was anything like dissatisfaction lurking in their hearts, it certainly was only the regret of having to part, for some short time at least—until the beginning of next season—with their favorite. They, however, made him feel only the pleasure and enjoyment his performances gave them, and after the rendering of Mendelssohn's lovely and perfect violin-concerto, he was overwhelmed with flowers, laurel-wreaths and applause. Of course, he was encored. The same scene, with augmented enthusiasm, if possible, was enacted after M. Musin's polished, charming and graceful rendering of Saint-Saëns's beautiful and interesting "Introduction and Allegro Capriccioso," op. 28, in A minor, which was rendered to perfection, as the player was in perfect harmony with the spirit of the composition, and as his fine technique, purity of intonation and excellent bowing were conspicuous in it to greatest advantage. M. Musin was repeatedly recalled and had to add this time two encores before the audience would be satisfied.

The assistance at this concert was rendered by an orchestra of somewhat heterogeneous elements, under the excellent conductorship of Mr. Frank van der Stucken, and by the Arion Society, under the same efficient guidance. The latter sang Grieg's fine composition, "Landkenning," in good style, the baritone solo in it being well rendered by Mr. Franz Remmert, who was in abnormally good voice. Besides this, the Arion sang with fine shading and good phrasing the following three-part songs: "Maennacht," by Damrosch, and "Bunte Blumen" (fifteenth century) and "Braun Maidelein" (sixteenth century), two old German songs, set by H. Jüngst. The orchestra contributed to the program, besides the accompaniments, Beethoven's "Fidelio" overture, Wagner's "Albunblatt" (written by the master for piano and rather poorly orchestrated by Reichert) and Brahms's "Hungarian Dances," Nos. 5 and 6.

The soloists of the occasion were Mlle. Zélie de Lussan, soprano, and Mme. Helen Hope-Kirk, pianiste. The former sang an aria ("Divinitis du Styx") from Gluck's "Alceste." She was heartily recalled, and added, as an encore, Massenet's beautiful "Elegy" in F minor. Mme. Hope-Kirk did not seem to be in good form. She rendered Schumann's seldom-heard "Introduction and allegro appassionato," op. 92, in G, without spirit or precision, being frequently and mostly through her own fault at variance with the orchestra. Mme. Hope-Kirk was applauded, and played for an encore Godard's Gavot in B major. Altogether, the concert was, as we stated before, a very interesting one, and one that will not soon be forgotten by Mr. Musin and his numerous friends. The artist left this city on Saturday, and we wish him godspeed and *au revoir!*

Organ Notes.

Holy Trinity Church, Queensbury, Bradford, England, was lately re-opened. An important contribution to the renovated edifice is a new organ, the gift of the late Mr. Wm. Foster, and which has been built by Mr. Abbott, of Leeds, under the superintendence of Mr. Walker Joy, at a cost, including oak screen, of nearly £1,000. There are three manuals and a pedal organ, with thirty-seven stops. Mr. W. H. Hoyle, the organist of Holy Trinity Church, presided at the organ, and displayed great ability in his command of the instrument.

The Jardine organ, rebuilt for Park Church, Newark, N. J., was dedicated last Thursday. Mr. Edward Jardine played the organ; the Schubert Vocal Society assisted; Mme. Clementine Lasar sang; Mr. Milton Gruet played the violin and Mr. F. L. Sealy and M. H. H. Duncklee assisted.

The organ of St. Pancras Church, London, was built in 1856. Considerable interest attaches to it from its being the late Mr. Henry Smart's organ at the time of his death, and that on which his unrivalled powers of extemporization were last displayed. Hitherto it has been in a very unfinished state, but within the last year, through the exertions of the vicar (the Rev. Canon Spence) and his parishioners, it has been entirely reconstructed and completed, so as to render it an organ of the largest size and power, with every modern improvement. The work has been done by Messrs. Gray and Davison, the original builders, and the dedication service took place on Wednesday, when the Rev. Archdeacon Farrar preached the sermon. The total cost of the organ will be about £2,200.

English and Italian Opera.

FASHIONS change in music as in other things. A very few years ago it was understood by theatrical managers that English opera was dead. There was no one to compose it, no one to sing it, and, if it were composed and sung, no one would listen to it, while Italian opera was only little short of being a necessity. From present appearances it seems that amateurs are to do without their Italian opera this season, and English opera has so far revived as to give every prospect of a successful season. Composers and audiences are alike forthcoming, and for the present revival M. Carl Rosa must certainly be awarded credit. He has not had good luck, or has made mistaken estimates about new operas. "Colomba" does not attract, and so little success has attended the production of "The Canterbury Pilgrims" that when the opera, for which a firm of publishers paid £1,200, was lately put up to auction, a solitary bid of £5 was the only offer. "Pauline," again, has disappeared from the boards, but M. Rosa drew a trump in "Esmeralda," and a new opera by the composer of that now popular work is to be a feature of the coming season. As for the assumed dearth of composers, while Sir Arthur Sullivan, Messrs. Goring-Thomas, Villiers Stanford, Mackenzie, Cowen, Barnett, Cellier and others are to the fore (not to mention the veterans Sir Julius Benedict and Sir George Macfarren, who have left their marks on the history of English opera with "The Lily of Killarney" and "Robin Hood"), practical answers can only be returned, notwithstanding that some of them have made those failures which fall to the lot of most men.—*London Standard.*

FOREIGN ITEMS.

....Under the title "Souvenirs de Richard Wagner," Camille Benoit has published a French translation of various autobiographic fragments due to the pen of the Master of Bayreuth.

....The Queen of England has given Mr. A. J. Caldicott, musical director of the Albert Palace at Battersea, permission to introduce the tune called "Gotha," composed by the Prince Consort, in the Ode, written by Mr. Barrett, for the opening of the Palace toward the close of May.

....The Paris amateurs of music of the highest class will regret to hear that M. Lamoureux does not intend to continue the concerts which he has given for four successive years with constantly increasing artistic success. He has not only collected an exceptionally able orchestra, but has trained it with such unremitting care and zeal that it is now second to none, not even to the famous band of the Conservatoire.

....The Crystal Palace directors, London, have officially issued the prospectus of the Händel Festival. The principal performers are Mesdames Albani, Valleria, Suter, Patey and Trebelli, Miss Annie Marriott, Messrs. Lloyd, Maas, Santley, Foote, King, Bridson and Foli. The orchestra will consist of about five hundred picked players, and the choir of upward of three thousand voices, selected from the London choirs and the choral associations of the great provincial cities and towns. Mr. August Manns will, of course, once more conduct, and it may be taken for granted that the executive forces are at least fully equal to those of any previous festival. The programs are limited by the general acquiescence of the public. Of course, "Messiah" must be performed on the first and "Israel in Egypt" on the last day. It is only on the "Selection" day—that is to say, on Wednesday, June 24—that any novelties can be attempted. The program of the selection will consist of the usual choruses and arias from Händel's oratorios and from his operas and secular serenatas. The principal novelty will be a double concerto, recently discovered among the Händel MSS. in the Royal Library at Buckingham Palace. It is said to be written on an exceptionally grand scale, and, together also with the overture to "Saul," it "will on this occasion be performed in accordance with Händel's original score—that is, without additions, and with an orchestra which will represent the various features of the band employed by the composer." It is a pity the composer's intentions will not also be followed in the proposed revival of a violin sonata, which Mr. Manns, repeating a favorite expedient which has more than once been strongly condemned, will cause to be played by the full force of the 160 violins of the orchestra. Orchestral accompaniments have been furnished to the organ concerto in B flat, No. 3 of the second set, which will be played by Mr. Best for, it is said, the first time in its complete form since Händel's death.

Some years ago at Berlin Bellini's "Romeo and Juliet" was performed. In the third act (the crypt scene where Juliet sleeps in a trance) the tenor, having finished his aria, waited for his beloved to arise and sing the final duet with him, but Juliet did not budge. Romeo, quite frightened, called to a man behind the scenes to bring the manager, who rushed upon the stage, rang down the curtain, and * * * a few minutes later came out to apologize to the audience. Juliet had gone to sleep!

"Now," said Mephistopheles to Faust, "sign this paper giving me your soul, and I will make you young again and you can have Margherita, and as much beer as you can hold." "I'd like to do it," replied Faust, "but I don't know how to write. However, if you wish, I'll make a cross." The Devil fled.

M. Guilmant has recommenced his concerts with organ and orchestra at the Trocadéro, Paris.

Music in Buffalo.

BUFFALO, May 2.

IT has been decided that Buffalo cannot do without a Music Hall; one will be built on a subscription plan. The proposed structure will probably cost in the neighborhood of \$150,000. Subscriptions to the amount of \$67,107 have already been raised.

Arrangements have been made with Theodore Thomas to give two concerts in June for the benefit of the Music Hall fund, which will undoubtedly swell the amount.

Singers numbering some 300 responded to a call from the Musical Committee to join the festival chorus, and they met at Association Hall last Wednesday evening for their first rehearsal. The "Inflammatus," from Rossini's "Stabat Mater," was taken up. The choruses will be under the leadership of Signor Nuno and Professor Mischka.

The following are the selections: "Fair Ellen," by Bruch; the March and Chorus, "Tannhäuser;" "Hallelujah Chorus," The Messiah—The Inflammatus—Stabat Mater; "The Sanctus and Gloria in Excelsis," from the Messe Solenne, by Gounod. Among the soloists are Miss Emma Juch, Miss H. Clapper, New York; W. J. Winch, Boston; Max Henrich.

The Boston Ideals had a very successful engagement here last week; crowded houses greeted their every performance. "Gilda," "Fra Diavolo," and "Pinafore" were given. N. S.

Amateur Opera in Pittsburg.

PITTSBURG, Pa., May 2.

THREE performances of "Norma" were given at Library Hall this week by a coterie of amateurs, under the direction of Professor Teterdoux. The cast was as follows:

Norma.....Miss Effie Stewart
Adalgisa.....Miss Rose Weber
Clotilde.....Miss Maud Stevens
Polione.....Mr. Paul Zimmerman
Oroveso.....Mr. Carl Martin
Flavio.....Mr. A. D. Light

The performance was amateurish throughout, the "honors of the occasion" falling to Miss Stewart, who possesses a good and flexible voice and gave evidence of great dramatic talent. Miss Weber, a local favorite, was timid and stiff and hardly realized expectations based on her previous vocal achievements. Mr. Zimmerman seemed most at home on the stage, but has lost considerable of his once pleasing voice. Dr. Martin's fine bass voice and splendid appearance created a very favorable impression. The orchestral work was but indifferent, and a painful feeling of anxiety and suspense seemed to pervade the whole performance, particularly on the first evening. However, no "break" of any consequence occurred and the chorus sang well—an adjective that can neither be applied to its looks nor actions, particularly not the male portion thereof.

From many flying rumors and attending circumstances it seems to the writer that the "Norma" productions were a "Stewart affair," and Miss Stewart has undoubtedly availed herself of the opportunity given her to show that with her capabilities and talent she will make her mark should she take to the operatic stage professionally.

The sale of seats for our coming May Festival is progressing favorably, and large audiences will no doubt greet Mr. Thomas and his artists again this year. The chorus is hard at work under Mr. Retter's able tuition, and will prove the equal of any that has ever been heard here. BEN MORDECAI.

Minneapolis Music.

MINNEAPOLIS, May 1.

A BENEFIT was given on April 26 at Turner Hall for Prof. Richard Sternby by the Danz Orchestra and local talent. The best selection of the evening was Schubert's "Rosamunde" overture, which was very beautifully interpreted. The overture by Beethoven, "Conolan," was not so smoothly given; more hard practice is needed on that selection. The violoncello solo by Miss Geist was very well rendered.

The Danz Orchestra gave their fifth concert at the Washington Rink on April 27, and if it is as well received as the others have been will be a brilliant success. A solo on the tuba will be played at this concert. The gentleman who is to perform this has a wonderful embouchure, and on his huge instrument can give as finished solos as on a solo cornet.

The "Swedish Nightingale" will visit us again this week in a benefit concert for the Swedish Church Society. Mlle. Aimée will sing us some of her charming French songs in her new play of "Mamzelle" on April 30 and May 1 and 2. V. G. RICK.

The Germania Männerchor Soiree.

BALTIMORE, April 26.

A LARGE musical audience was present at the last subscription concert of the Germania Männerchor, on April 23, at their hall. The concert opened with Rossini's popular overture to "William Tell." As this overture requires a great number of proficient first violinists, it was performed tolerably well. The cornets and tympani were too predominant in the forte passages and, of course, destroyed the fine effects of the finale, as the orchestra numbered only twenty-three musicians, and in that number only eight violins (first, second and violas). The piano passages of the overture were well rendered.

"The Morning Serenade," by Max Bruch, was sung by the male chorus of the society. It is a rather difficult composition, requiring accurate attention to expression; the crescendos and decrescendos were remarkably executed and showed evidence of careful rehearsing. Strange to say, this chorus did not receive the deserved approbation of the audience. On the contrary, the trio from "Tell" sung by Messrs. Kuenne, Wahman and Zimmerman made a better impression, though it does not critically compare with Bach's composition. R. Schuman's "The Fortune of Edenhall," a most difficult composition, for solo, chorus and orchestra, was the principal selection of the program and deserves special mention, but it did not meet with a great reception, probably on account of its length and serious character. The third part of Haydn's "Autumn" proved a more grateful task for the soloists, chorus and orchestra, especially for Mme. Röhm, whose powerful and effective voice called forth enthusiasm. Prof. Fritz Gaul performed Bach's "Chaconne" in D minor for violin. It was well rendered. Mr. Gaul received most hearty applause; for an encore he performed a romanza by Svendsen. Receiving another hearty recall, he and three of his pupils performed a string quartet, which likewise was applauded. It may seem severe criticism, and perhaps prejudice on my part, to say that, though Professor Gaul is acknowledged as the leading violinist in this city, his performances lack brilliancy; besides, he glides too much from one tone to the following; this is apparent in shifting from the first to the fourth position and third to seventh position. His bowing is most excellent and graceful. CORIOLANUS.

Music in St. Paul.

ST. PAUL, Minn., May 1.

THE third of the series of chamber concerts given by Miss Geist and Messrs. Stoeving and Titcomb, was given April 23, and was a much more brilliant one than the others. The program opened with a long Beethoven quartet for piano and strings, given by Messrs. Titcomb, Stoeving and Sohas and Miss Geist, and was very smoothly rendered. Miss Emma Patterson, of Minneapolis, sang the next number, and was very well

received. The gem of this last concert, however, was Professor Stoeving's violin solo. This young artist has fairly played himself into the hearts of the people in this city, and his earnest efforts to please are warmly applauded by all. His bridge notes and harmonics are beautifully sweet and clear, and his execution admirable.

At the First Baptist Church the Mme. Ahlander-Bergstrom Concert Company, assisted by Herr Stoeving, will appear in concert, April 28 and May 4.

Clarence Eddy, the Chicago organist, assisted by Miss Glidden and Messrs. Stoeving and Burritt, will give a grand organ concert at the House of Hope Church.

The ballet music from Rubinstein's opera, "Feramors," which has been given several times by the Seibert Orchestra, will be repeated one evening during the May Festival. C. H. W.

Music in Philadelphia.

PHILADELPHIA, May 3.

THE Philadelphia Musical Festival Association gave its second and last public rehearsal at the Academy of Music on Wednesday evening, April 29. The chorus, which did some very satisfactory work, numbered 400 voices, and was led by Messrs. Ch. M. Schmitz and William W. Gilchrist. The association was assisted by an orchestra of fifty-five performers and by the following soloists: Miss Jeanne Viennet, Mrs. Elliott, Miss Myers, Miss Cook and Messrs. Autz and Barnhurst. The program contained selections from Dvorak's "Stabat Mater," Schumann's "Faust," and the Ninety-fifth Psalm, by Mendelssohn; also the overture "Triumphale," by Rubinstein, and Liszt's setting of "The Lorelei," this last number being sung by Miss Viennet. The audience was one of the largest that has ever attended the festival concerts.

The Philadelphia Mendelssohn Club, under the direction of William W. Gilchrist, gave its last concert of the season Saturday, May 2, which was attended by a large and appreciative audience. Among the numbers given were "Uplifted Gates" and a trio, "Spring Song," by Gilchrist, which was well received and encored. Mr. Zeckmer's "Ave Maria," a remarkable and graceful composition, received much applause. Mr. Barnhurst, basso, the soloist of the evening, sang very creditably "Alcandro in Confesso," by Mozart. He received an encore for his very good rendering of "Hybrias, the Cretan." This concert was one of the best which has been given by the Mendelssohn Club.

An informal reception was given at the Academy of Music last Friday night by the management, with the object of displaying the precautions against fire and other improvements which have been made within the last year. A large number of the stockholders, insurance writers and other guests, among them many ladies, were present. Of the directors there were present President Alfred G. Baker, John Wright, Henry Budd, George A. Heyl, Charles W. Potts, Charles Swain, F. P. Steel and Peter Keller. The asbestos fireproof curtain, which is intended to separate the stage entirely from the auditorium, was raised and lowered and excursions made to the flies, where men were stationed with hose connected with big water tanks. The nine-inch brick wall that has been constructed under the stage was also inspected. Mr. Baker said that he congratulated himself and the public on the safety of the Academy, which he intended to make the finest place of amusement in the world. Among other things he proposed to put in a big organ and his motto in all things was to be "Excelsior." Among the gentlemen present were Rufus Shapely, Robert Glendinning, F. J. Bernadon, J. G. Rosengarten, Michael Cross, Joseph Tobias, John Sellers, Jr., George D. McCreary, George S. Fox, Chief Cantlin, of the Fire Department; Atwood Smith, Samuel D. Hawley, Henry Darrach, J. R. Stillman, George E. Wagner, J. H. Sherrard, Alexander Wood, W. R. Tete, J. E. Hyneman, Thomas Chamberlain, R. E. Hare, J. J. Shields, Samuel Kay, Mr. Leonard, Wm. G. Fischer, Jules Viennet, Otto Floersheim and others.

The Metropolitan Opera House Company, of New York, have rented the Philadelphia Academy of Music for the coming Christmas and New Year week.

Col. Mapleson, like the Danrosch company, did not fulfill his contract with the Philadelphia Academy and the directors have refused to make any dates with him for next season until the rent for the dates engaged for this season has been paid or a settlement reached.

The Philadelphia Young Minnerchor, of which Mr. Leonard is the president, will attend the Brooklyn Suenger Festival. The society is very prosperous and will erect a new building on the corner of Sixth and Vine streets. JULES VIENNET.

Baltimore Spring Musical Festival.

ALL the success which must be attributed to the artistic result of our Musical Festival here must be credited to the indefatigable energy and skill of Mr. Otto Sutor, the president of the Oratorio Society of this city. Mr. Sutor has never permitted private gains or advantages to interfere with his efforts to advance the artistic position of our chief musical organization, and it seems to me that a spontaneous tribute to his work and its results is a much greater tribute than a critical resumé of the concerts. It is not known, except to the few who have labored with him, how much labor, time and convenience have been contributed by Mr. Sutor to the recurring festivals in this city. He did on several occasions take the baton and direct oratorio rehearsals when his family was justly entitled to his presence and attention. All his work was done as a labor of love to the divine art, which in him has a disciple of rare intelligence, whose efforts have in view of all circumstances, been crowned with remarkable success. Whatever may be the future of the Baltimore Oratorio Society, the name of Otto Sutor will always be its most prominent feature. HANS SLICK.

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Sonatina, op. 14, No. 2.....Ad. M. Foerster
Fantasia, op. 15, for violin and piano.....Ad. M. Foerster

No. 1, in F major, is very prettily invented and evidently the work of a good musician. The scherzo in C, or rather scherzino, for it is too small to deserve the former name, is in Schumannesque rhythm and very pert. This is a good piece for teaching purposes. The last movement should be marked allegro instead of moderato.

No. 2 is more ambitious in character and scope, but can hardly be said to be a better production. The main theme in F major is not of sufficient importance for so frequent and unchanged a reiteration. Nevertheless, the piece, as a whole, has considerable merit. The proofs have been well read, but in the piano part, on page 3, bar 9, the F sharp should be changed to G flat.

Edward Schuberth & Co., New York.

The Bachelor Circle Waltz.....Charles H. Steinway.

This is a charming, melodious and flowing waltz, by a young composer hitherto unknown. That he belongs to the set to whom the sparkling and rhythmically very inspiring composition is dedicated, namely, to the "Bachelor Circle of the German Liederkrantz, of New York," nobody will doubt who glances over the joyful and yet longing seven pages of unalloyed melody. Typographically the waltz is well gotten up. The title-page, with its birds of a feather flocking together, is very suggestive.

Carl Pruefer, Boston.

Novelette, in A minor.....Otto Floersheim.

It behooves us not to pass judgment on a work from the pen of the musical editor of this journal. But we herewith reprint what Mr. Louis C. Elson says in the Boston *Musical Herald* and Frederic Archer in the *Keynote*. The former writes:

A vigorous and musically composition, which we can recommend both as étude for chord playing and as a concert selection. It opens in A minor with a broad, resolute theme à la Schumann. A fine contrast is made by the early introduction of the key of A major, with some strong chromatic progressions and sequences. The *Allegretto Scherzando* of the work is its finest portion however, leading to a well-worked-up climax; and the contrasts of the last two pages make a worthy end to a composition which is interesting throughout.

The latter says:

This is a strong and healthy composition, thoroughly well written and of considerable interest.

The sturdy opening phrases are somewhat suggestive of Schumann, but the similarity does not amount to plagiarism. The chromatic sequential progressions in the following A major episode are perhaps indulged in to an extent that produces a slight effect of monotony, but nevertheless, they are cleverly contrived.

An interpolatory section in F constructed of three-bar phrases forms an agreeable relief, the change of rhythm being a singularly happy device. The unity of design is maintained by the introduction of more progressions of the same character as those already alluded to, but it must be confessed they become a little wearisome.

After a resumption of the initial subject, a coda built on a dominant and tonic *pedale* brings the composition to a brilliant and vigorous conclusion.

Answers to Correspondents.

ANXIOUS.—How did Haydn die?

He fell out of a balloon and landed on a church steeple's point. There the sun roasted him, and the birds of the air ate every bit of him except his epaulettes. Ask more.

ELLA.—Please tell me what became of Wagner's pet dog and his pet cynocephalus.

Certainly, Ella. Wagner's cynocephalus died of jim-jams of the mucous membrane; his dog perished listening to his music and his green parrot of indigestion, caused by swallowing Wagner's hunting boots one dark night, when the sanguinary bird thought he was infernally smart. Come and see us, Ella.

W.—What is Ardit's favorite dish?

Tomcat *grillé à la crème* and boiled owl *sauce soubrise*.

ANNIE.—When did Abt write his great song "Embarrassment?"

One A.M. in 1842, Annie. He was crazy about peasoup, with prunes and cucumbers in it; also of Julienne soup (invented by Julien), with cloves and garlic therein. One day at the table d'hôte of Ehrenbreitensteingegenüber-Stolzenfelsamrhein the two soups headed the bill of fare, and in his embarrassment he wrote the great song.

HUGH McDERMOTT.—

No, Balfie didn't die at Gettysburg. He took a drink of bad brandy at Naples one night and then yawned. Doing so, he swallowed a glow-worm and the alcohol caught fire and he perished. You will find a list of his operas in the Boston Directory.

ADELINA.—Why did Cimarosa get married secretly? I've heard so much of his "Matrimonio Segreto."

The future Mrs. C.'s padre had a bulldog and a carbine and didn't like Cim.'s music, preferring Offenbach's; so they had to get married in the Union Square Theatre in summer, when its lonely.

EAGER.—What has become of Max Maretzek's opera, "Auto da Fé," announced twenty years ago?

Can't say; perhaps the genial Max is superintending the final rehearsals. He is like his friend Meyerbeer, who made his artists rehearse for years; in fact, they had to chloroform the maestro to haul up the curtain. Yes; "Auto da Fé" means the Autograph of a Fairy.

X. V. Z.—

Yes; Paganini loved cats; but one day, in the dark, needing some new strings, he killed a dog by mistake, and had dog-gut for his violin. Then he played a barkarolle.

MISS C.—How did Meyerbeer know that the devil's first name was Robert? Why didn't he call this opera "Francis the Fiend," "Ignatius the Imp," or "Daniel the Demon?" Don't know; guess he was out of his head.

—The body of Signor Brignoli, the tenor, was removed from the Marble Cemetery, on Second street, to Calvary Cemetery, Monday morning. The funeral of Signor Luciano Albites, who died last week, took place at the same time. Among those present were Signor Ciccone, Max Strakosch, Dr. Carnochan, Frank Chickering, Max Maretzek and the Italian Consul.

—Brinley Richards, the Welsh pianist and composer, who was born 1819, at Carmarthen, Wales, died on Monday.

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"Ione," or "The last days of Pompeii" was performed lately in Italy, and when *Nidia*, the slave, hands *Ione* what should be a papyrus, it was seen that the missive was a modern envelope with an Italian postage stamp affixed!

At the beginning of Patti's wonderful career, Berlioz, who was one of her greatest admirers, called upon her and was requested to write something in her album. The master declared that he was unprepared, but Patti insisted, and said that in exchange he could either have a kiss or a *pâté*, which stood on the table. Berlioz smiled, took up a pen and wrote "*Oportet pati*." The songstress asked what this meant, and Berlioz replied: "It's kitchen-Latin, and means *Apportes le pâté*."

A tenor once received the following despatch from the manager of an inland Italian city: "I have heard a great deal about you. What will your terms be for a season here? As I have never heard your voice, please send your photograph."

Here are two of Beethoven's letters recently printed in in that excellent paper *Le Guide Musical*, Brussels. They are addressed to Hummel, the composer:

Never put your foot in my house again. You are a hypocritical dog, and I hope the hangman will wring the necks of all noxious beasts of your kind.

Hummel evidently pacified the composer of "Fidelio," as the second letter will show:

MY DEAR LITTLE BUTTER-HEART—You are a good fellow, and you were right. I see my error now. Come this afternoon and see me. Schuppanzigh will be with me and we will embrace you heartily and pet you ever so much.

(Also called Honey-Flower).

Apropos of Meyerbeer, he once said: "A man can become accustomed to everything in this world, the loss of health, friends, fortune or family—everything, in fact—except Halévy's music." The thoroughly deserved success of "La Juive" was always a thorn in Meyerbeer's side.

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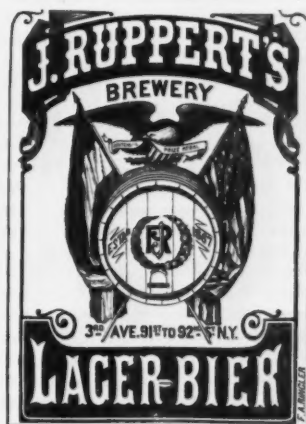
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It will embrace questions affecting exposure of the instruments to the action of the atmosphere; the checking of rosewood veneers; the splitting of the veneer or the sounding board; the cracking of the plate; expenses in case of re-transportation; tuning and repairing and many other essential questions.

In order to get the views of every manufacturer and every dealer using a warranty of his own, we hereby request every firm interested in so important a movement as we intend to carry out to mail at once to our office the form of warranty now used by each, and, if necessary, to add suggestions which may subsequently be embodied in the warranty of THE MUSICAL COURIER.

The constant complaints in reference to the annoyances caused by the incomplete warranties now generally used have induced us to agitate the adoption of the Uniform Warranty. Please send at once all forms of warranty you can find, as it will take several months to complete the one we have in view, and the sooner it is presented to the trade and adopted, the better for the trade.

The following firms have sent in their warranties. Every manufacturer and dealer is requested to send warranty and suggestions.

D. H. Baldwin & Co. Cincinnati and Louisville.
Augustus Baus & Co. New York.
Behning & Son. New York.
Behr Bros. & Co. New York.
C. C. Briggs & Co. Boston.
Chickering & Sons. New York and Boston.
F. Connor. New York.
Decker & Son. New York.
Decker Bros. New York.
De Zouche & Atwater. Montreal.
J. & C. Fischer. New York.
Guild, Church & Co. Boston.
Hallet & Davis Co. Boston.
Hardman, Peck & Co. New York.
Hazelton Bros. New York.
Kranich & Bach. New York.
Mason & Hamlin Organ & Piano Co. . . . Boston and New York.
Henry F. Miller's Sons Piano Co. . . . Boston.
New England Piano Co. Boston.
Theo. Pfafflin & Co. Indianapolis.
B. Shoninger Co. New Haven.
Freeborn G. Smith New York and Brooklyn.
Schmer & Co. New York.
Stultz & Baur. New York.
Horace Waters & Co. New York.
Weaver Organ & Piano Co. York, Pa.
Wm. E. Wheelock & Co. New York.
Whitney & Currier. Toledo.
Woodward & Brown. Boston.

The following letter on the subject of warranties will, no doubt, be read with interest:

ALBANY, N. Y., TOLEDO, Ohio, May 2, 1885.

Blumenberg & Floersheim, New York.

GENTS—In compliance with your request, we herewith hand you form of our piano warranty, which we have used for many years. Our experience has been that all owners of pianos, regardless of the terms and stipulations set forth in a warranty, expect—in fact demand—that we come and regulate any and all trouble which might or could arise. We have often been compelled to send our tuners, at request of complaining parties, who lived many miles away, and on examination find the only cause of the trouble to be pins, marbles, sticks, children's toys and the like carelessly cast into the piano. All the warranties in Christendom would not regulate this situation; the same is true, in many instances, as to checking of cases, we have found the fault that of the owners. Our warranty, you will readily see, has set forth the relation our obligation bears to the piano, the condition of our liability, and yet the practice of unscrupulous salesmen contaminates the purity and intent of the manufacturers and jobbers, and thereby establishes a precedent unlike any other branch of trade. If your "uniform warranty" could prohibit extravagant promises on the part of the salesman and bring the business within the bounds of other branches, then it would do good, otherwise a general abolition of all warranty would be the only and safest step. Any honest manufacturer or dealer will, at all times, have his customers' interest and welfare at hand, no matter whether bound by the terms of an obligation or not, and any defect or difficulty would be attended to promptly. Our suggestion is, combine and wipe out all warranties and establish trade simply on the value and merits of the goods.

Yours truly, WHITNEY & CURRIER.

Albert E. Manning.

WE regret to announce the death of Mr. Albert E. Manning, who for some years was in the employ of the Estey Company's Boston branch, and who passed away last Wednesday at the City Point Beach House, at the age of forty years and two months, after an illness of three years.

Mr. Manning, who was the oldest son of Rev. E. A. Manning, of Newton, had been for twenty years identified with musical interests through his mastery not only of the construction of pianos and organs, but through his rare skill in exhibiting the capabilities of these instruments. The Estey Organ Company consented to his retirement only when it was clear that he could not continue in that capacity. At the opening of the war of the rebellion he enlisted in the Twenty-third Massachusetts Volunteers, Company F. He went through the North Carolina campaign with his regiment, and served with the detail from that regiment after the battle of Newbern in printing the paper so long issued, or perpetuated rather, by the Government forces after their occupancy of the city. While at Hilton Head he was severely wounded in the eye, and was furloughed for several months in the Pemberton Square Hospital in this city. When sufficiently recovered to be ordered back to his post at the front, by special order of Governor Andrew he was discharged for the purpose of promotion, and was sent to New Orleans, where he was commissioned as second lieutenant in the Ninetieth colored troops. During the famous Red River expedition he fell a victim to dysentery, and was brought to death's door thereby, recovering, however, sufficiently to remain at his post of duty till receiving his honorable discharge near the close of the war. The disease contracted in the service entailed upon him suffering from which he never escaped, but he was cheerful and manful through all. Last week he went to City Point for the sake of the sea air and the sunshine, but, despite their beneficent effect and the kindness of friends by whom he was surrounded, he was obliged to succumb. The funeral took place at No. 245 Warren street, Highlands, last Saturday at 2 P. M.

About Monopolies in Boston.

BOSTON, April 29, 1885.

Editor Musical Courier:

IN an article on "monopolies" in to-day's issue you pay your attention to the system of moving pianos in Boston. Will you allow a "piano dealer" to give his opinion on the subject? In the first place comes the question of monopoly. There are several persons who make a business of moving pianos and organs. Of these, only two besides Chickering & Sons (who do their own moving) have signed any agreement as to prices. The dealer can go to any of the others if he sees fit, and they can make any bargain that they choose. This being the case, where is the monopoly? It is true that these two have the bulk of the trade of the dealers. This can only be so because on the whole they give the best satisfaction. Then it would be true that the dealers are on the whole satisfied or they would do better. I do not believe that there is a dealer in Boston who can do his own moving nearly as well or as cheaply as they have it done now. In counting expense and profit it seems to me that there were some serious omissions. In the first place, no allowance was made for the dull days and seasons when there is nothing to do, but the pay of the men goes on and the horses do not refuse to eat. Again, accidents are and must be of frequent occurrence in handling anything as cumbersome as pianofortes. In case of such accidents the movers in Boston hold themselves responsible and are always ready to foot the bills for repairs. This is quite a large item. Then your figures for wages would be very unsatisfactory to the men who do the labor. Boston movers do not hire their men at such prices. I do not believe that in any other city so respectable and trustworthy a class of men are employed for moving musical instruments as in Boston. This is the class of men that we want and I hope that we shall always be able to get them. In making up a long list of towns and cities it is natural that some mistakes should occur. On the whole, however, the rates are satisfactory, and when they are not it is not difficult to have the matter adjusted. In regard to discounts I do not, of course, know what they are in general, but I am satisfied with mine and I am not one of the largest dealers. I write this in the interest of the pianoforte dealers, who I am certain can gain nothing from any controversy on this subject, and because I am desirous of doing justice to honorable men with whom I have had dealings for many years, and whom I have found to be honorable and accommodating in all their business dealings. I think that you must have been misinformed in regard to the state of things in Boston. Your paper has done much good in pointing out and exposing evils in the musical instrument business and I trust that it will keep on doing so, but I am convinced that the present system of moving in Boston is not one of those evils.

If the piano movers can do their business so well as to satisfy the dealers, and at the same time have money to discount notes, I think that it speaks well for their thrift and good management. There is no greater good that you can accomplish for the Boston dealers at least than to pay your attention to the "commission fiend."

Yours truly,

PIANO DEALER.

[There is no question that piano-moving in Boston is controlled by a monopoly. Any house that would use an outside mover would soon discover the plight it placed itself in when it required additional help during a busy week. It could not secure one of the monopoly wagons. As to the estimated profits of \$40 a wagon per week, we consider that very low, for it must not be forgotten that each wagon does not average a crew of four men. Many pianos are moved by three men, and men are changed from one wagon to another, and we doubt if three is not a large average. Our estimate is very fair and just to the monopoly.]

Every mover is responsible for the damage inflicted upon pianos in transit; there is no reason why special thanks should be given to movers who make allowances for damages inflicted upon an instrument while in course of delivery or moving. The fact is that expert movers have no excuse for scratching or damaging pianos; when men move thousands of pianos a year they should be proof against any damages except such as are unavoidable, and this is especially the case when they assume the position occupied by a monopoly.

Our latest information on the subject is to the effect that one firm, at least, is arranging to do its own moving business, and this resolution was adopted on the strength of our exposure. We hope other firms in Boston will follow suit.—EDITORS MUSICAL COURIER.]

The Palace of Music of Pittsburgh.

THE celebrated music firm of Mellor, Hoene & Henricks, Pittsburgh, have recently removed to their own building, 77 Fifth avenue, and have thoroughly renovated and rebuilt—what was even before these improvements an elegant building—and arranged it so that it is at present one of the most elegant piano and organ warerooms in the United States. The building is four stories high, and the main building is 155 feet deep and 30 feet wide; an elegant basement, 10 feet high and the entire length of 155 feet of the building, is used for second-hand goods, &c. The front is the handsomest specimen of the kind in Pittsburgh, and is composed almost entirely of large plate-glass except where the handsome cherry frames and pressed brick piers are used to support the heavy plate-glass.

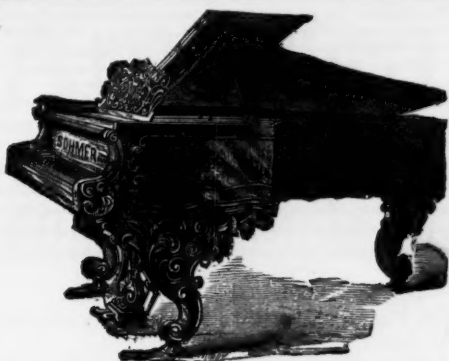
The lot on which the building stands is 30x240 feet, and back of the main building the firm has built a large repair shop, packing room and stables. The rear of the lot opens on a large alley, and all the goods are received and all shipping and delivering done from the back, thus saving the annoyance consequent upon receiving and shipping from the front on a busy street. Mellor, Hoene & Henricks have christened their new business home the "Palace of Music," a name worthily bestowed, as it is a veritable palace, and a musical one at that, containing such fine musical instruments as the Hardman pianos, that are attracting the attention of musicians in every large city on account of their remarkable qualities, such as volume of tone and singing capacity together with delicacy of touch and beauty of finish and workmanship in the cases, all of which are elegant specimens of design.

We understand that such leading musicians in Pittsburgh as Prof. Henry Rohbock, Prof. C. Tetedoux, Prof. Franz Sohman, Prof. S. Bissel, Prof. Bussman, Prof. Amos Whiting, Prof. Chas. D. Carter, of the Female College, and a great number of teachers, seminaries and schools are using the Hardman pianos. The Hardman pianos have been used at more concerts and public entertainments than any other piano in Pittsburgh recently.

A large number of Hardman pianos are sold by Messrs. Mellor, Hoene & Henricks, especially the uprights, and we hear from Messrs. Hardman, Peck & Co. that Mellor, Hoene & Henricks are among their largest and most valued agents. Besides the agency for the Hardman pianos, the agency for the favorably known Wheelock & Co.'s pianos, Marshall & Wendel and Hale pianos is controlled by Messrs. Mellor, Hoene & Henricks. In the organ line one will find such celebrated makes as the Palace, Century and the well-known Kimball organs of Chicago. In fact, the stock offered by Messrs. Mellor, Hoene & Henricks embraces some of the most valuable agencies in the country, and the buyer who enters their Palace of Music will unquestionably be suited. The individual members of the firm are all well known as active, wide-awake business men and the firm enjoys a high reputation for treating its customers with fairness. The house is the oldest music house in Pennsylvania, having been established by Mr. John H. Mellor (the father of the present Mr. C. C. Mellor) in 1837, and is, consequently, over half a century old. Business thrift guided by strict attention to true, honest business methods has brought this house up to its present permanent position in the music trade, and it is our earnest wish that it may continue to flourish an ornament to its native city and an ornament to the trade.

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The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

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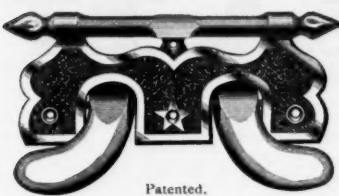
Noted for their Fine Quality of Tone and Superior Finish.

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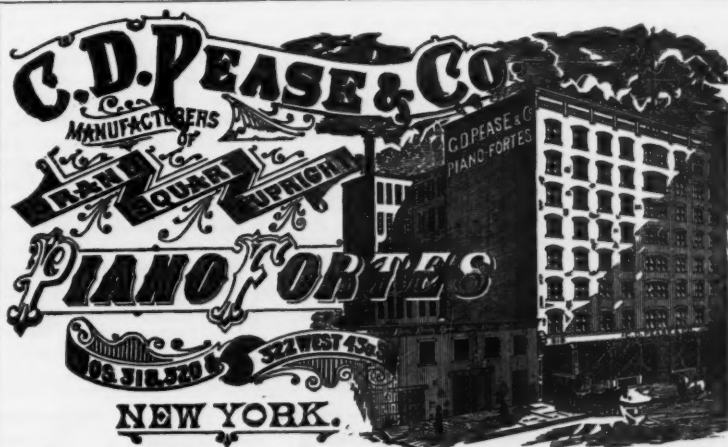
as a means for the rapid and perfect development of the physical and mental powers needed in the higher pianoforte music. Please address the

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THE PUBLIC

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RENOWNED FOR
TONE & DURABILITY

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GRAND, SQUARE and UPRIGHT.

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415, 417, 419, 421, 423, 425 & 427 W. 28th Street, New York.



60,000

NOW IN USE

How They Stand

THE music firm of Tompkins & Ray was much amused this week to receive the following round-about inquiry:

Wm. B. Tompkins, Esq.:

DEAR SIR—Please inform me as to the standing of Messrs. Lyon & Healy, of Chicago. Also state your experience with the Higham cornet, and oblige Yours, &c., H. A. McGOWAN.

This is like asking a member of Congress as to the "standing" of the President of the United States, Lyons & Healy being one of the oldest and best known solid music houses in the country. W. B. T. appreciated the circumstance, however, and sent the letter to L. & H., with a request for a box of fine Havanas.—*Pasinger Times*.

Sohmer & Co.

THE rapid work now in progress on the improvements of the Sohmer Fourteenth street factory and ware-rooms will insure the completion of the work about June 1. When completed, the new ware-rooms and extension will occupy more frontage than any other piano ware-rooms in the city, and the full cost of the improvements will amount to a large sum of money, the elevator apparatus alone costing \$3,600. The front on Fourteenth street is 100 feet and on Third avenue 52 feet, and a new story being added will give Messrs. Sohmer & Co. such facilities as the large trade of the house has been in need of for some time past. The entire building will be heated by steam, and the interior decorations will give the ware-rooms a highly attractive appearance.

The new catalogue of the firm will be ready for the trade in a few weeks. It will present in a lucid manner a full description and appearance of every style of Sohmer pianos. From the advance sheets we reproduce the following extracts:

The tone of the Sohmer piano is particularly distinguished on account of its volume and purity, its richness and singing quality, and its sympathetic character throughout the entire scale.

The touch or action of the Sohmer piano is responsive, and unites, with absolute precision, a delicacy and pliability not found in the instruments of any other maker.

The workmanship of the Sohmer piano is shown in the perfect finishing of every part and in the skilled use of the best material, resulting in a product no less pleasing to the eye than durable.

By an original and improved method of constructing the frame, the Sohmer piano acquires extraordinary strength, and is enabled to sustain the enormous tensional strain of the strings.

The patent agraffe bar is noted for the remarkable clearness and evenness it produces in the treble, where so many other pianos fail.

These inventions, and other important improvements, endow the Sohmer piano with its splendid sonority, power and brilliancy.

In a word, the Sohmer piano is made to stand not merely as an ornamental piece of furniture, but as a musical instrument; not for a day or a year only,

but for a lifetime. It is honestly made, so that continuous and severe use will not impair its fine qualities of tone and action, and owing to its extra heavy and substantial case-work, it will remain longer in tune than any other piano, and endure as a faithful means for the harmonious interpretation of the beautiful in music.

The success of the firm of Sohmer & Co. has frequently been pronounced phenomenal. It is due, in the first place, to the instrument made by the firm, which is first-class; secondly, to the business principles adopted and consistently carried out by the firm, and thirdly, to the unremitting energy and the qualifications of Messrs. Sohmer and Kuder and Messrs. Fahr and Reichman. These four gentlemen, it is well known, have within a few years demonstrated how a piano business can be made a success.

Peculiar Answers.

AN English scientific journal makes the following replies to queries:

AMERICAN ORGAN REEDS.—With reference to the question about the smaller scale reeds, I have recently had an opportunity of measuring specimens of three different makers' work, and the following figures may be useful to your readers. The reeds chosen for measurement were all mid. C. The first was of that make in which the vibrator is clamped to the block by the brass of the latter being driven through on each side of the heel and burred over it; the second had the brass of the block driven through in the shape of a square or diamond rivet and burred over the hole in the vibrator heel; the third was the plain iron rivet. In the case of No. 1, the length of the block over all is 2.1 inch of the slot through which the tongue vibrates, 1.1 inch; No. 2 has the block a trifle longer, 2.15 inch, and the slot corresponds 1.15 inch; No. 3, or the common iron rivet reed, is 2.25 inch long over block and 1.25 in the slot. They thus all preserve similar proportions for the standard set of reeds given in the diapason tone. Then a reed was taken from an organette, the same make as No. 3, that is common iron rivet; it is 1.9 inch over block, and the slot is 1.15 inch long. It is evident that the vibrating length of mid. C must be over an inch to obtain good results, for breadth and thickness of vibrator are confined within narrow limits, except, of course, for special reeds.—FLIGEN.

AMERICAN ORGAN.—Mr. Fryer still seems to be "up in the clouds" with regard to the matter of placing 8-foot reeds into cavities originally intended for 16-foot reeds, but which have been planed off to suit 8-foot reeds. Because I told a querist he could do this, and so utilize a 16-foot solo set tubeboard for the job he contemplated Mr. Fryer has ever since been discoursing on the folly of placing 8-foot reeds in 16-foot tubes. May I ask Mr. Fryer to again read my former explanation on page 501, last volume, and also "Fliegen's" remarks on page 37? If he then fails to comprehend the matter, I would respectfully advise him to

think it over and try a few experiments, and not again occupy valuable space in discussing what must be quite clear to other correspondents. Mr. Fryer should also look up "Joiner's" description of his two-manual organ, which appeared in a back volume; he will there find a little variety of tube dimensions, and I can assure him, from personal inspection, that that instrument did not "talk nonsense;" on the contrary, there was a pleasing variety of tone, such as is not generally found in similar instruments. Mr. Fryer seems to take it for granted that the theoretical notions I alluded to were his.—J. E. FLOYD.

RESTRINGING GRAND PIANO.—If there are no holes in the wrest-pins, replace with a new set of drilled ones. They are cheap enough. It is a difficult matter to get the wire to bind tight enough on wrest-pins that are not drilled. You will save time, and evidently a deal of trouble, by taking the advice now offered. If you experience any difficulty afterward, write again, and I will help you all I possibly can in the way of writing. It requires a little practice before any one can put a string on neatly. See that the coils of wire round wrest-pins are close together, but do not let the coils overlap each other.—G. FRYER.

The New York *Scientific American* answers correspondents as follows:

F. L. asks how to imitate walnut graining. A. Try the following: The wood, previously thoroughly dried and warmed, is coated once or twice with a stain composed of 1 ounce extract of walnut peel dissolved in 6 ounces of soft water by heating it to boiling and stirring. The wood thus treated, when half dry, is brushed with a solution of 1 ounce potassium bichromate in 5 ounces boiling water, and is then allowed to dry thoroughly, and is to be rubbed and polished as usual.

J. P. S. asks: Would a cornet player be able to use his instrument successfully after having his upper teeth extracted and a false set put in? And are the good players so situated? A. A player having false teeth can use his instrument, but cannot play so well; we doubt if there are any very good players with false teeth.

—Mr. William Steinway leaves to-day per steamship Elbe for Europe. Mr. Steinway will remain in London a short time before visiting the Continent, where his family is at present. He will return to this country about October 1. His trip is chiefly for rest and recreation, which no man in the trade deserves more than he. His post during his absence will be filled by his nephew, Mr. Charles H. Steinway.

—The Prince of Wales opened the London International Inventions Exhibition on Monday.

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Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

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Hardman Uprights & Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz.:

They Possess PHENOMENAL DURABILITY.

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 QUALITY AND QUANTITY OF TONE,
 BEAUTY OF CASE,
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Our new styles are very attractive, and dealers in unoccupied territory are earnestly invited to write us for terms; or better still—to call on us. We will assure them as good value for their money as can be had East or West.

SEND FOR CATALOGUE OF NEW STYLES.

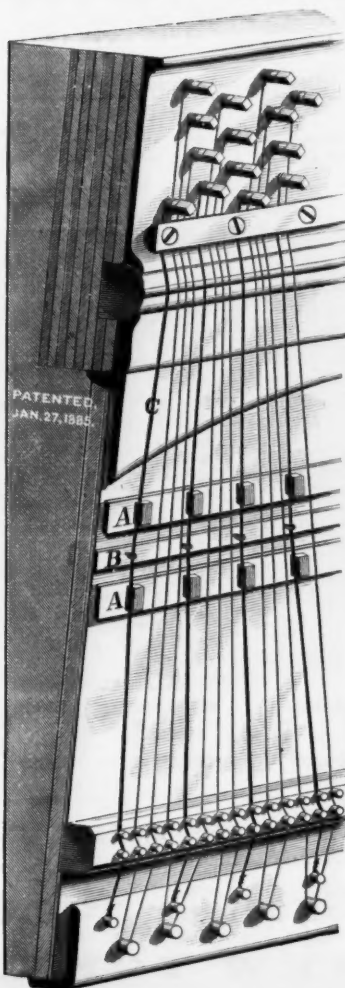
THE SMITH AMERICAN ORGAN COMPANY,
 Boston, Mass., or Kansas City, Mo.

THE "BEHR" HARMONIC UPRIGHT.

THE prolongation of the vibration of the strings, especially of uprights, has always been sought for. One of the advantages of a first-class piano over an instrument of lower grade is increased singing capacity, and in conjunction with this we generally find an improved quality of the tone. That is, the two usually go together. This is due, in the first place, to a scale mathematically drawn correctly; next, to superior quality of the material used in the construction of the instrument and the correct adjustment of the same, and lastly, to the experience and excellence of the labor bestowed upon it. Combined, these points properly observed and practically carried out, make a first-class piano. And yet we frequently find persons who are making first-class pianos, dissatisfied with the quality of the tone and with the singing capacity of the strings in the middle and treble parts of uprights especially.

Mr. Gmehl, of Behr Bros. & Co., the inventor of the Harmonic Upright Piano, has been experimenting to improve this condition of things, and has succeeded in making a piano of wonderful singing capacity, extraordinary tone, excellent in quality and powerful in volume.

The invention consists of an extra string (C) next to the three



strings of the tri-cord, but on a lower plane and consequently not struck by the hammer. This extra string vibrates in common with the three strings of the octave above it, the prime vibrating with its octave and super-octave producing the correct overtone vibrations. The volume of tone thus produced is remarkable, the reverberations of the notes giving the piano a most singular singing capacity. The extra string passes through an agraffe attached to a bridge (B) fastened upon the sounding-board dividing the string into two equal parts. The bearing of the extra strings, being in the opposite direction of those of the scale proper, gives the sounding-board additional firmness. A buff damper (A), operated by a separate pedal, stops the vibrations of all the strings except those that are struck by the hammers, consequently avoiding confusion of tones.

It will be seen that the resources of the piano are greatly increased by this ingenious invention of Mr. Gmehl. Neither are the tuner's bors enhanced, as the additional string can be easily drawn up, while the additional pin is nickel-plated to distinguish it from the regular tuning pins.

The number of the patent is 311,243.

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WAREROOMS:

No. 15 East 14th Street, New York.



—Lyon & Healy, of Chicago, have become general agents of the Wilcox & White organs for the Northwest.

—We understand that the stock and good-will of the piano manufacturing business of the Dunhams are for sale.

—Cub Berdan, of the Detroit Music Company in its former years, is now in the sheet-music business, Detroit.

—Frederick Niemeyer, piano hardware manufacturer, Baltimore, has made an assignment to William A. Hammond.

—The factory of the Crolithian Company, Newburyport, Mass., where a substitute for celluloid was made, was destroyed by fire. Loss, \$25,000; only partly insured.

—We understand that G. R. Hanford & Co., of Watertown, N. Y., have secured the services of W. J. Barber, formerly with the Clough & Warren Organ Company, Detroit, Mich.

—Mr. Charles Decker, of Decker Brothers, who has been in Nassau, New Providence, and in the South for nearly six months, returned to the city last Friday.

—George Steck & Co. occupy, since May 1, the whole floor of No. 11 East Fourteenth street. The warerooms, including the hall, are now among the most elegant in the city.

—Three organ manufacturers have chimed of bells in some of their styles. These are the B. Shoninger Organ Company, the Sterling Organ Company and C. O. Hillstrom & Co., Chesterton, Ind.

—The *Presto* says that J. H. Goodrich, an insurance agent at Waterloo, Ia., is associated with W. H. Donley, in the sale of organs, and their goods are kept in Mr. G.'s office, which is on the second floor.

—*Apropos* of our story the other day, referring to the sounding-board as being too thin, &c., we heard a remark of Mr. Charles H. Steinway, who was saying that a certain dealer once told a customer: "Oh, you are not going to buy one of those Steinway pianos, are you! Why the sounding-boards of those pianos are made of wood!"

—The "Fischer" grand piano was used last Thursday at Miss Abby Noyes's concert at Music Hall, Boston, Oliver Ditson & Co. furnishing the instrument, which was admired by the artists for its tone quality and carrying capacity. J. & C. Fischer have

more orders on hand than they can fill at present for their new style No. 2 parlor grand.

—The new scale "Starr" upright pianos, made by James M. Starr & Co., Richmond, Ind., is a great success.

—A soap-manufacturing company has been organized in Louisville, Ky., with Mr. Frank Teupe as president. Mr. Teupe is the agent of the Behning piano and pushes it strongly.

—Mr. George W. Lyon, of Lyon & Healy, arrived in the city yesterday. Mrs. Lyon is ill in Jacksonville, Fla., and Mr. Lyon will go back to Jacksonville in about eight days and will then return to his home with Mrs. Lyon.

—Mr. Clough, of the Clough & Warren Organ Company, Detroit, stated to us last Saturday, that the report that his company was about to begin the manufacture of pianos, although in the main true, was somewhat premature. The company is about to make some pianos, but chiefly to get at the cost of manufacture. Clough & Warren represent Decker Brothers, Kranich & Bach and C. D. Pease & Co. pianos.

—Patents granted week ended April 14:

Musical instruments, mechanical, G. B. Hanks.....	315,774
Musical instruments, mouth-piece for brass, C. Meister.....	315,810
Musical reed, M. Gally.....	315,493
Piano, dummy, J. Casey.....	315,724
Pianoforte, L. Caldera.....	315,905
Piano-music rack, Scanlan & Dinsmore.....	315,558
Stool, piano, E. B. Haynes.....	315,779

—Mr. Andrew Kohler Chase, a brother of the junior member of the firm of Kohler & Chase, San Francisco, died on the 21st ult. of typhoid fever. Mr. Chase was thirty-five years of age and a popular favorite with the trade as well as one of the best managers of musical merchandise departments, which position he held with Kohler & Chase. It will be remembered that Mr. Kohler, of the firm, died some weeks ago, and now that A. K. Chase is gone, Mr. G. A. Chase is the only representative of the firm.—*Indicator*.

—The enlarged retail warerooms of Wm. E. Wheelock & Co., No. 25 East Fourteenth street, will be completed in about a week. The list of improvements made by firms in the music trade here this spring in factories or warerooms include the names of Wm. E. Wheelock & Co., George Steck & Co., F. Connor, Stultz & Bauer, Jacob Doll, Simpson & Co., Sohmer & Co., Augustus Baus & Co., Wessell, Nickel & Gross, Strauch Brothers, Krakauer Brothers, Behning & Son, F. G. Smith and J. & C. Fischer.

—A writer in a Western paper says that a certain piano he saw "was in a rosewood case, with three strings." Strictly speaking, pianos are not in rosewood cases, as only veneers of rosewood are used in the casework of what are called "rosewood pianos." The part, however, we are in doubt about is the three strings. Was

the piano in a rosewood case that had three strings, or was it put into a rosewood case together with three strings? There is something wrong somewhere in the construction of that sentence. Aha! we have it! It seems to have been copied from the *American Art (?) Journal*, unless we are very much mistaken.

—Mr. Rheinhard Kochman, of Behning & Son, leaves for the West to-morrow.

—All of Mason & Hamlin's "Liszt" organs will in the future contain the Eolian harp stop.

—W. L. Thompson, of East Liverpool, Ohio, one of the liveliest dealers in Ohio, was here last week and ordered fourteen pianos from Behning & Son.

—Mr. John A. Bryant, of Chicago, who sells more Kranich & Bach pianos in Chicago than Curtiss & Mayer sell "Webers," is in town. Mr. Bryant is a successful merchant who has a great future before him.

—Behr Brothers & Co. have succeeded in producing a wonderful piano in their Harmonic uprights. There is not a prominent dealer visiting the city who does not call upon Messrs. Behr Brothers & Co. to examine into the "Harmonic" upright.

—The brother of Mr. Cheney, of Comstock, Cheney & Co., Centre Brook, Conn., manufacturers of keyboards, is consul at Zanzibar, Africa. His wife ordered a piano, and the firm here selected a style C Hardman upright, which, after a voyage of four months, arrived in perfect condition in Zanzibar, and is the best instrument now in that section.

—Is it not strange that Tower should constantly be complaining against Pratt, Read & Co. and Comstock, Cheney & Co. because, as he says, they are selling keyboards at less than cost, while he is selling them for less than either Pratt, Read & Co. or Comstock, Cheney & Co.? Towers' actions are selling for about \$15 for large-sized uprights, and yet he claims (of course he does) that his action is as good as a Strauch or Wessell action; and, strange as it may appear, certain piano manufacturers believe him.

—All the most prominent organ-reed manufacturers met in Worcester last week to establish an organ-reed monopoly. Mr. Newell, the Chicago organ-reed maker, who had just bought out Pim, the Buffalo organ-reed maker, pleaded anxiously for the pool or monopoly. As he had already purchased Pim's good-will and business, the balance of the organ-reed makers were naturally diffident about going in with him. The Monroe Company did not dare to go in with Hammond, and Ingalls was also afraid that Hammond would offer his reeds at less than twenty-one cents an octave, notwithstanding any pooling arrangement. We advise every organ-reed manufacturer to be satisfied with a living profit, and sell reeds and reed-boards at eighteen cents an octave, which gives 20 per cent. profit anyhow according to Hammond result.

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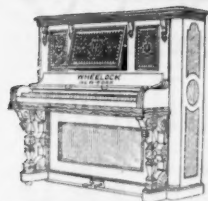
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S. Liebling, E. B. Perry, Antoine DeKonski and others.

From the Cincinnati Times-Star, Jan. 16, 1883.

Dr. Maas always uses the Artist Grand of the
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accomplish wonders. Frequently he held a single
note in the melody through a dozen bars of harmonic
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From the Boston Transcript.

The MILLER Pianos fulfilled their part in the per-
formance nobly; in fact, leaving nothing to be desired.

From the St. Louis Globe-Democrat.

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From the Chicago Times.

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formance of brilliancy and fullness of tone.

From the Boston Herald.

The quality of tone will not soon be forgotten.
The beautiful melody was sung by the Piano
with as much expression as a great artist could give
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From the St. Louis Spectator.

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From the Musical Courier, New York.

The magnificent MILLER GRAND PIANO, which we
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but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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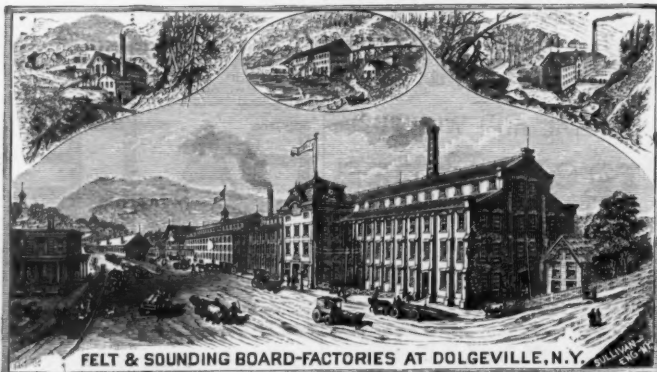
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